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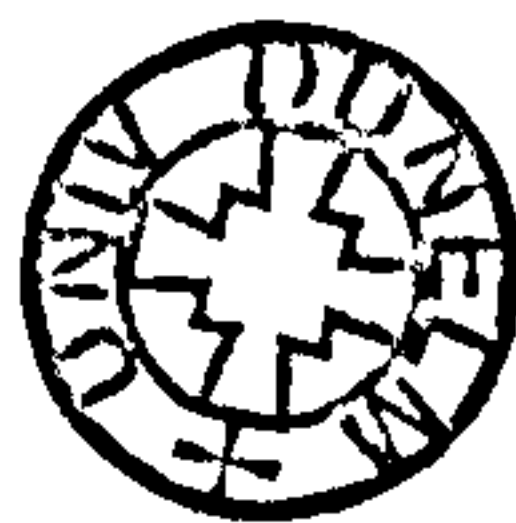
**THE LANDSCAPE PAINTING OF LI KERAN AND
ITS SPECIAL QUALITIES**

3 VOLUMES, VOL. 2

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164. Fu Baoshi, *Three Gorges* (detail), 1962, ink on paper, 37.6 x 255.3cm. *A Collection of Fu Baoshi's Paintings*, Nanjing: Jiangsu Fine Arts Press, 1985, pl.79
165. Qian Songyan, *Xiling Gorges*, 1961, ink and colour on paper. Beijing: *Art*, 1961/3
166. Song Wenzhi, *The Gorge and River*, 1961, ink and colour on paper. Beijing: *Art*, 1961/3
167. Ya Ming, *Out of Gorges*, 1961, ink and colour on paper. Beijing, *Art*, 1961/3

168. Li Keran, *Mists and Clouds over Mount Huang*, 1962, ink and colour on paper, 68 x 46.3cm. *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.75
169. Li Keran, *Mists and Clouds in Twilight, Mount Huang*, 1963, ink and colour on paper, 83.2 x 49.2cm, *ibid.*, pl.82
170. Li Keran, *Mists and Clouds over Mount Huang*, 1963, ink and colour on paper, 70 x 46.2cm, *ibid.*, pl.86
171. Li Keran, *The Mountains at Sunset* (detail), 1962, ink and colour on paper, 53.9 x 69.9cm, *ibid.*, pl.77
172. Li Keran, *Mists and Clouds over Mount Huang* (detail), 1963, ink and colour on paper, 70 x 46.2cm, *ibid.*, pl.86
173. Li Keran, *A Ferry Crossing at Yangshuo* (detail), 1962, ink and colour on paper, 70.1 x 46.6cm, *ibid.*, pl.76
174. Li Keran, *Green Mountains and Thick Forests* (detail), 1965, hanging scroll, ink and colour on paper, 70 x 46.1cm, *ibid.*, pl.92
175. Li Keran, *Sketchy landscape*, undated, pencil on paper. *Li Keran's Sketches*, Beijing: Rong Bao Zhai, 1993, p.31
176. Li Keran, *The Study of the Light and Shade of Mountains*, undated, pencil on paper. *Li Keran's Sketches*, Beijing: Rong Bao Zhai, 1993, p.35
177. Li Keran, *Ronghu Lake At Sunset* (detail), 1963, ink and colour on paper, 69.5 x 46.9cm. *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.80
178. *ibid.*
179. Li Keran, *Ten Thousand Hills Crimson All Over* (detail), 1964, *ibid.*, pl.89
180. Li Keran, *The Waterfall on Cangyan Mountain*, 1963, hanging scroll, ink and colour on paper, *ibid.*, pl.87
181. Li Keran, *A Mountain Pavilion at Sunset* (detail), 1963, 69.4 x 46.8cm, *ibid.*, pl.85
182. Li Keran, *Ten Thousand Hills Crimson All Over* (detail), 1964, *ibid.*, pl.89
183. Li Keran, *The Cool World* (detail), 1964, ink and colour on paper, 63.7 x 44.4cm, *ibid.*, pl.88
184. Li Keran, *Ten Thousand Hills Crimson All Over* (detail), 1964, *ibid.*, pl.89
185. Li Keran, *The City of Shaoxing, Lu Xun's Hometown* (detail), 1962, ink and colour on paper, 62.3 x 44.6cm, pl.74
186. Li Keran, *Goethe's Study, Germany* (detail), 1957, ink and colour on paper, 49 x 36.8cm, *ibid.*, pl.55
187. Li Keran, *Ronghu Lake At Sunset* (detail), 1963, ink and colour on paper, 69.5 x 46.9cm, *ibid.*, pl.80

188. Li Keran, *A Fine Sunset Scene* (detail), 1963, 70 x 46cm. *Li Keran: His Paintings And Theory*, Taipei: Art World International Corp. Ltd., 1990, pl.71
189. Li Keran, *The Jinjiang Pavilion in Guilin* (detail), 1977, hanging scroll, ink and colour on paper, *ibid.*, pl.101
190. Li Keran, *A Mountain Forest* (detail), 1979, hanging scroll, ink and colour on paper, *ibid.*, pl.104
191. Li Keran, *Ink and Wash Rivalling Colour Painting* (detail), 1981, hanging scroll, ink and colour on paper, 68.4 x 45.9cm, *ibid.*, pl.109
192. Li Keran, *Listening to the Waterfalls after the Rain* (detail), 1985, hanging scroll, ink and colour on paper, 68.7 x 45.8cm, *ibid.*, pl.127
193. Li Keran, *The Poetic Flavour of Shi Tao* (detail), 1987, hanging scroll, ink and colour on paper, *ibid.*, pl.137
194. Li Keran, *Zhong Kui Escorting His Sister*, 1962, hanging scroll, ink and colour on paper, 69 x 44cm. *Li Keran: His Paintings And Theory*, Taipei: Art World International Corp. Ltd., 1990, pl.106
195. Li Keran, *Admiring Lotuses*, 1962, hanging scroll, ink and colour on paper, 70 x 45cm, *ibid.*, pl.108
196. Li Keran, *Cooling off by Still Lotuses*, 1940s, hanging scroll, ink and colour on paper, 70 x 45cm, *ibid.*, pl.119
197. Li Keran, *Fallen Leaves Swirling in the Autumn Wind*, 1965, hanging scroll, ink and colour on paper, 69 x 46cm, *ibid.*, pl.52
198. Li Keran, *Returning Home from Pasture*, 1964, hanging scroll, ink and colour on paper, 69 x 46cm, *ibid.*, pl.86
199. Li Keran, *Evening Harmony*, 1965, hanging scroll, ink and colour on paper, 70 x 46cm, *ibid.*, pl.23
200. Li Keran, *The Garden of Harmonious Delight* (detail), hanging scroll, ink and colour on paper, 63.1 x 46.3cm. *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.84
201. Li Keran, calligraphy exercise work, Beijing: *Literature and Art Studies*, 1991/5, p.112
202. Li Keran's calligraphic work, *Up Again on Jinggang Mountain*, a poem by Mao Zedong, *Li Keran's Complete Painting and Calligraphy Works, Calligraphy Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991,
203. Li Keran, *Kunlun Mountain* (detail), 1965, hanging scroll, ink and colour on paper, 67.1 x 45.4cm, *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.91
204. *The Baishi Shenjun Bei*, 183 A.D, the Eastern Han Dynasty. *A Collection of Illustrative Plates of Chinese Calligraphy History*, vol.I, Shanghai: Shanghai People's Fine Arts, 1991, p.194
205. *The Cuanlongyan Bei*, 458 A.D, the Northern and Southern Dynasties, *ibid.*, p.399

206. Li Keran's calligraphic work, *A Trip to the West of Gansu, Though the Tortoise Lives Long (Long Xi Xing-Gui Sui Shou)*, a poem by Cao Cao (155-220). *Li Keran's Complete Painting and Calligraphy Works, Calligraphy Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991,
207. *The Si San Gong Bei*, 117 A.D, Eastern Han Dynasty. *A Collection of Illustrative Plates of Chinese Calligraphy History*, vol.I, Shanghai: Shanghai People's Fine Arts, 1991, p.157
208. Li Keran, *Shaoshan*, 1969, ink and colour on paper. *Chinese Literature*, 1971/12, p.
209. Li Keran, *Chairman Mao's Old Home*, 1956, ink and colour on paper. *A Collection of Li Keran's Ink and Wash Landscape Sketches*, Beijing: The People's Fine Arts Press, 1959, pl.25
210. Li Keran, *The Idle Boast of An Impregnable Pass*, 1964, ink and colour on paper, 112.2 x 137.2cm. Hong Kong: *Brush and Ink*, No.26, p.2-3
211. Li Keran, *Gallopig Horses*, 1960s, ink and colour on paper, 60.5 x 84.5cm. Hong Kong: *Brush and Ink*, No.26, p.68-69
212. Li Keran, *The Wonderful Scenery of Yangshuo*, 1972, ink and colour on paper, 384 x 211cm. *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.94
213. Li Keran, *The Revolutionary Cradle, Jinggang Mountain*, 1977. Beijing: *Art*, 1977/5, (illustration page, no number)
214. Li Keran, *A Grand Gathering of Model Workers in Beihai Park*, 1952, ink and colour on paper. *New Year Pictures of the New China*, Beijing: The People's Fine Arts Press, 1960, pl.9
215. Li Keran, *Terraced Field on the Hilltops*, 1974, hanging scroll, ink and colour on paper, 51.3 x 38.7cm. *Li Keran's Complete Painting and Calligraphy Works, Landscape Volume*, Tianjin: Tianjin People's Fine Arts Press, 1991, pl.97
216. *Burial of the Crane*, 514 A.D, the Northern and Southern Dynasties. *A Collection of Illustrative Plates of Chinese Calligraphy History*, vol.I, Shanghai: Shanghai People's Fine Arts, 1991, p.419

Plate 1



Figure

李可染

— 11 —

Plate 2



Plate 3



Figure

李可染



Plate 4



Plate 5



Plate 6

Plate 7



Plate 8



Plate 9





Plate 10

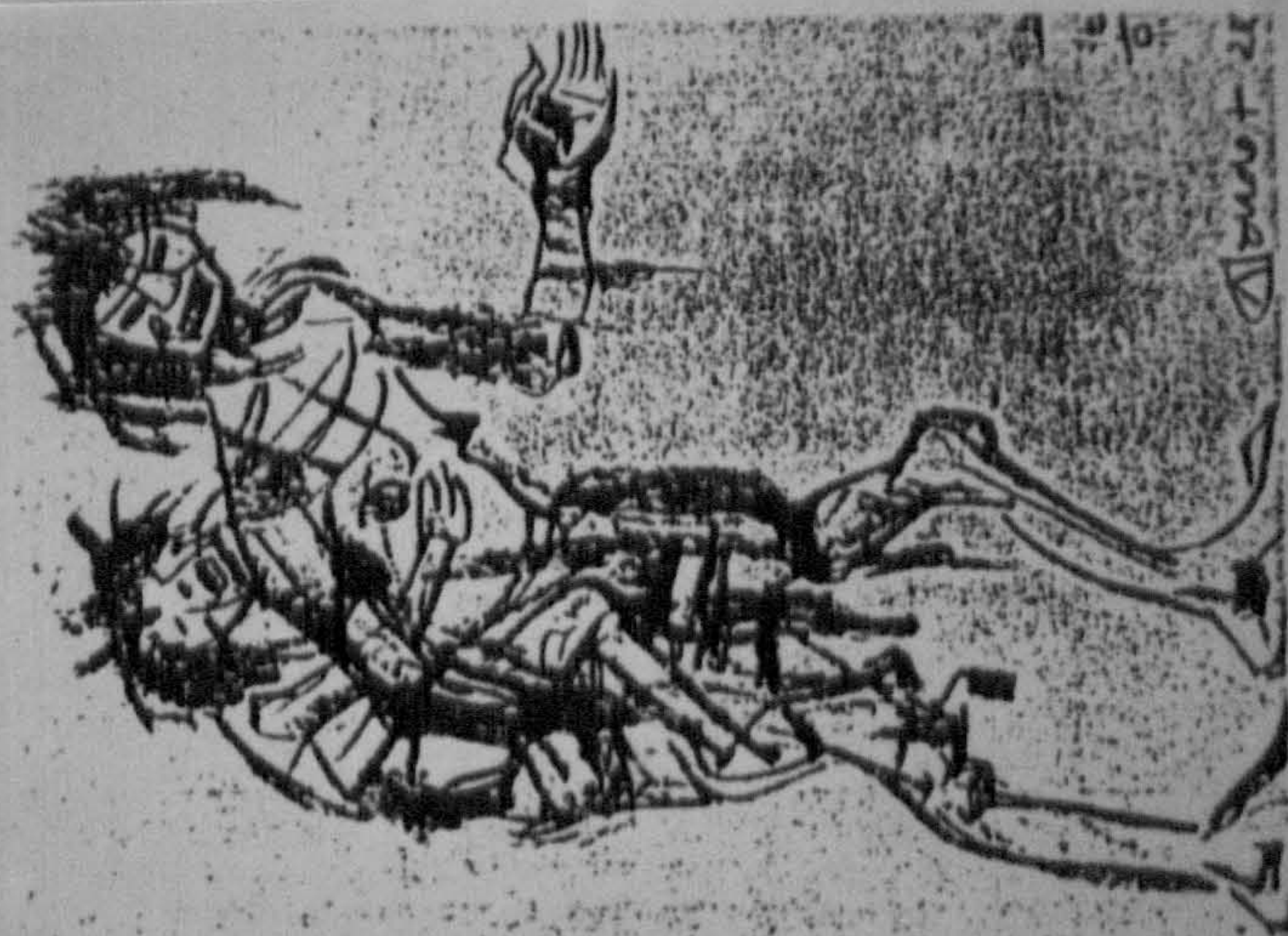


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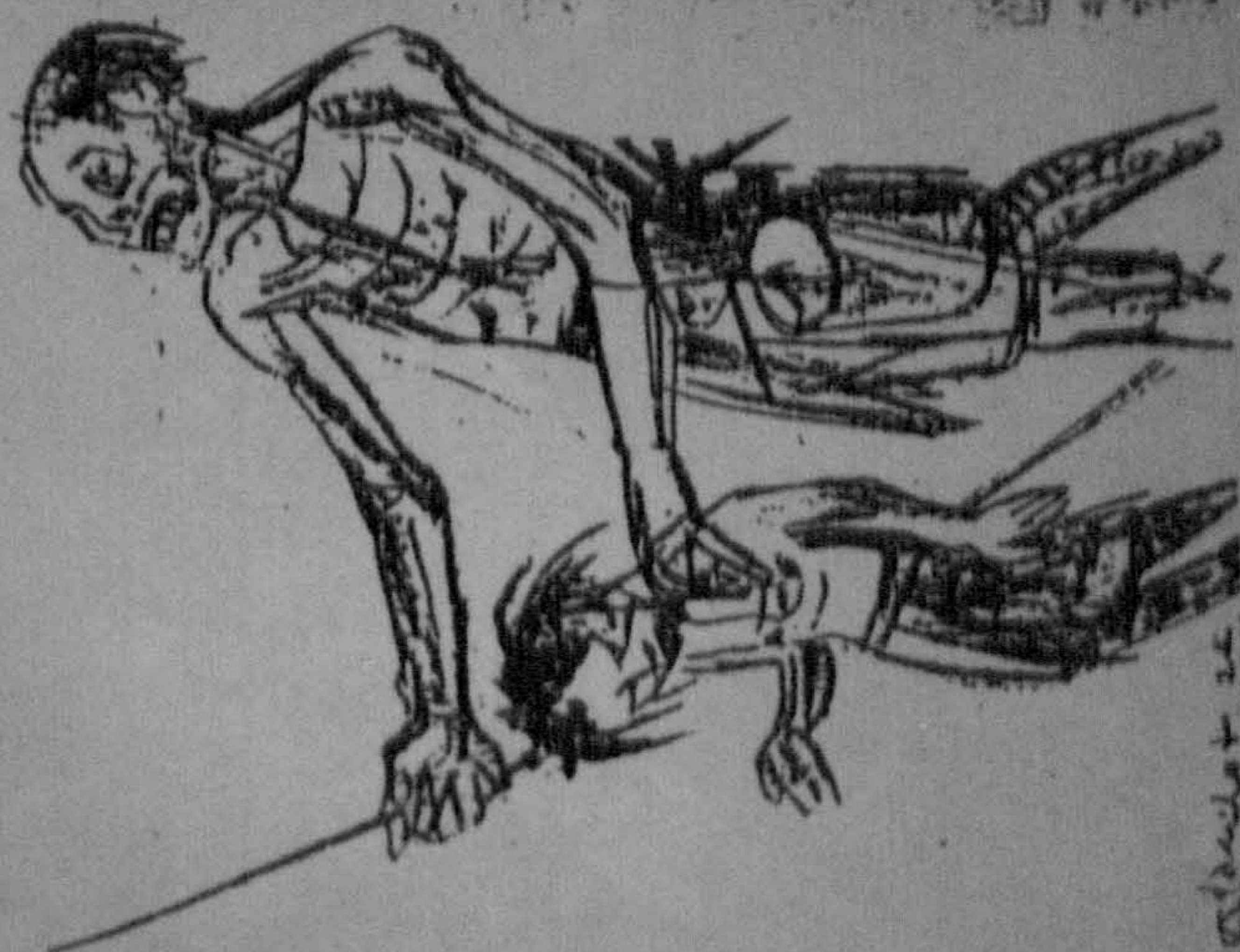


Plate 12

Plate 13



Plate 14



Plate 15

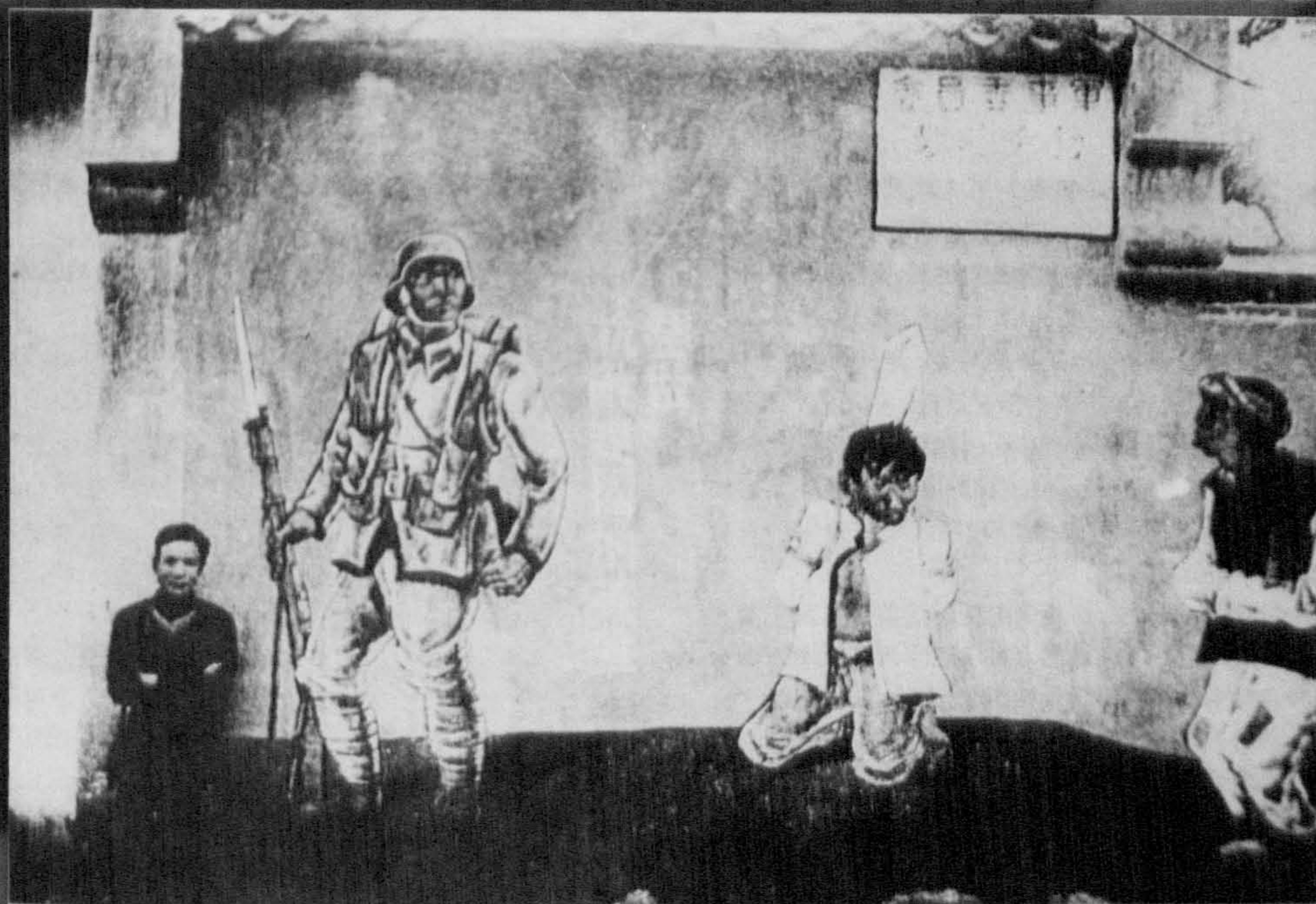




Plate 16



Plate 17



Plate 18

Plate 19



Plate 20



Plate 21





Plate 22



Plate 23



Plate24

Plate 25

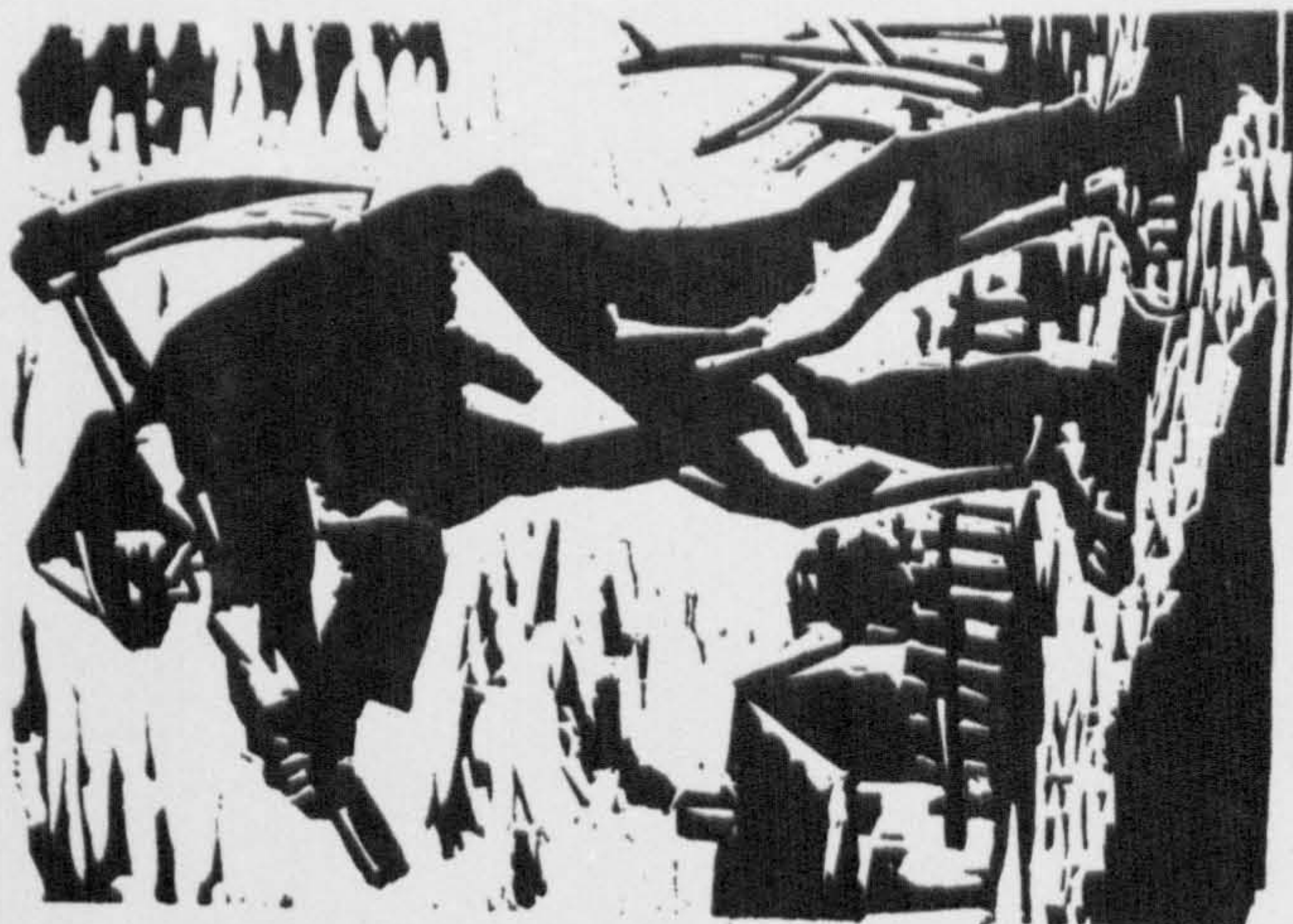


Plate 26



Plate 27

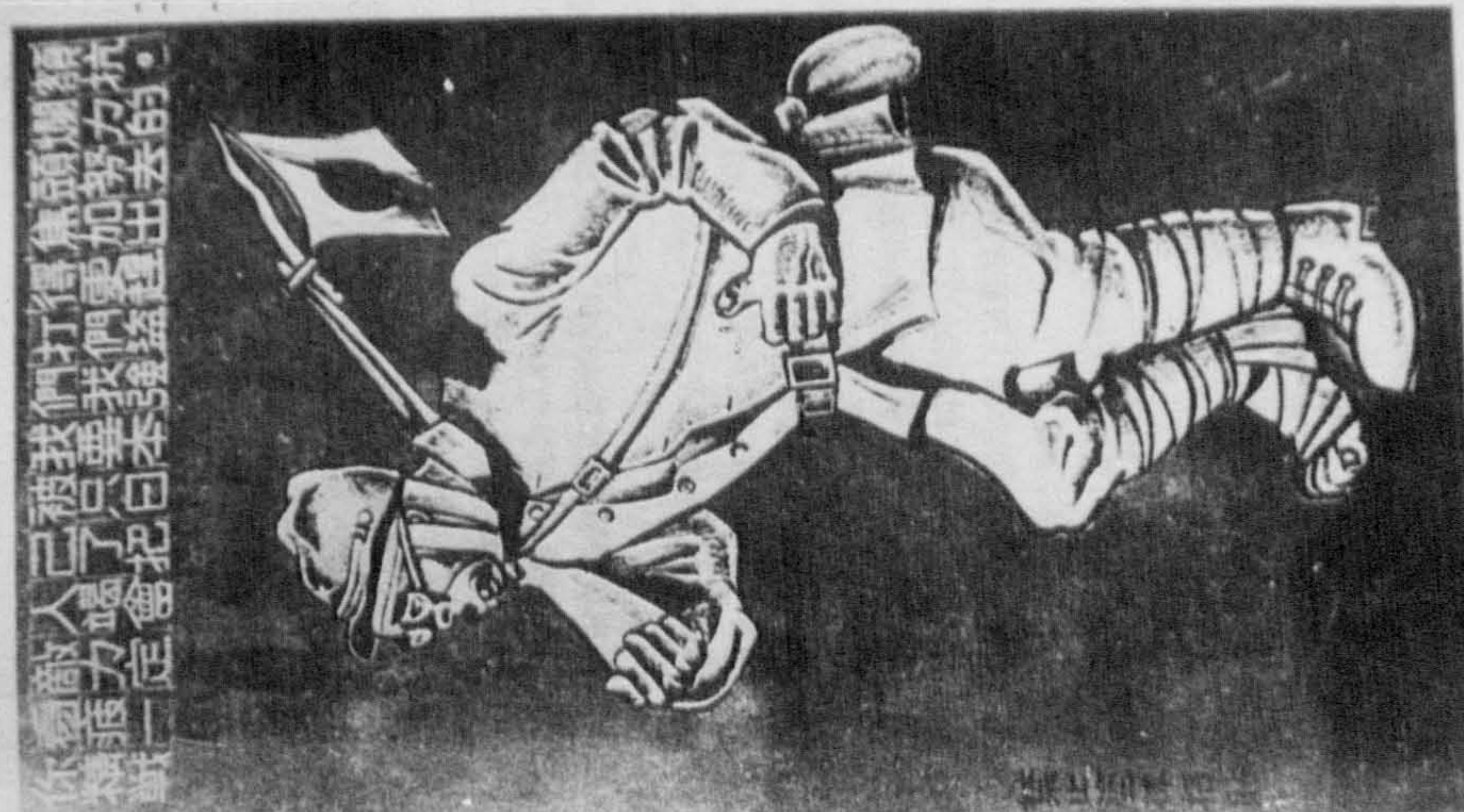




Plate 28



Plate 29



Plate 30

Plate 31



Plate 32



Plate 33





Plate 34



Plate 35



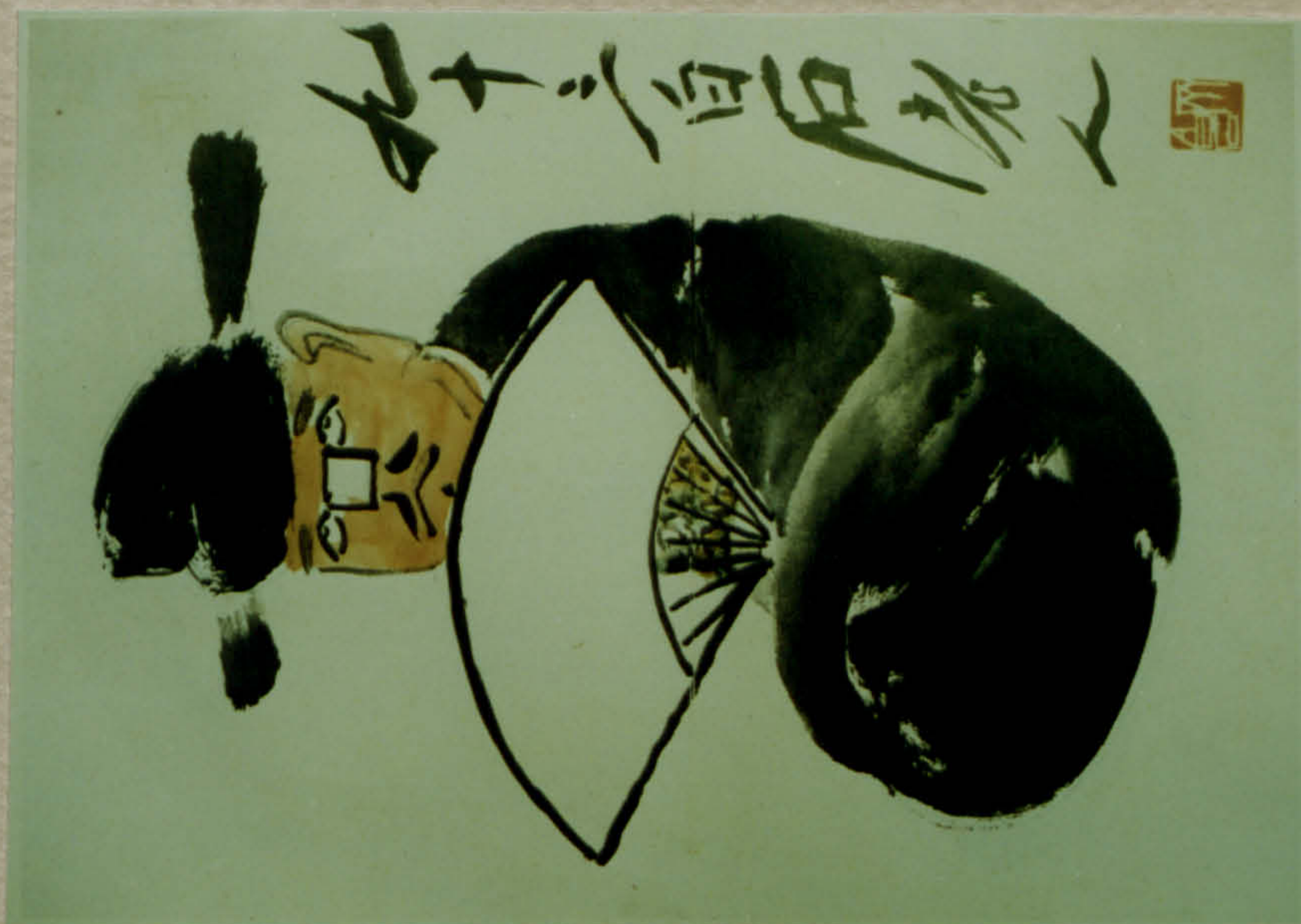
Plate 36

Plate 37

宋對琴牛先絕貴七結未變共者誰能便多牛聽鼓堂一絃弄非絲竹枝竹枝歌乃西陽春白雪世所
稱惟背藏頭似不通強指角招班班實有聲欲說心中事到底不樂此焦桐牛聲呼道妙解牛角為
奇清牛口琴聲如何動牛嘔此時掃不復彈盡牛大笑有誰爾牛也不屑與人語默已無聞大襟子如
觀盡知音何歎牛此來不對彼牛彈地啞天聲無所出此琴一彈牛入世笑絕千聲百群電刺耕稼
盡牛耳牛使傾心撈破雲琴無聲方猶有聞世三其聲牛甚說假不如此牛聽得真聽真聽假張
丁如牛叫知喜切莫彈此彈一西環光燭精湘天孫子若極戲為



Plate 38



不倒翁 Clay figurine

Plate 39

為妙後惟大紅靴舉
少年聞劇慢握人味
徑面鍾進士鬼將不
字價龍高為將也
門一揮掃光作舊亮無三石盆之為大
金名改更在者之之石在印當爾并祀



Plate 43



Plate 44



Plate 45



Tending Cow



Plate 46



Plate 47

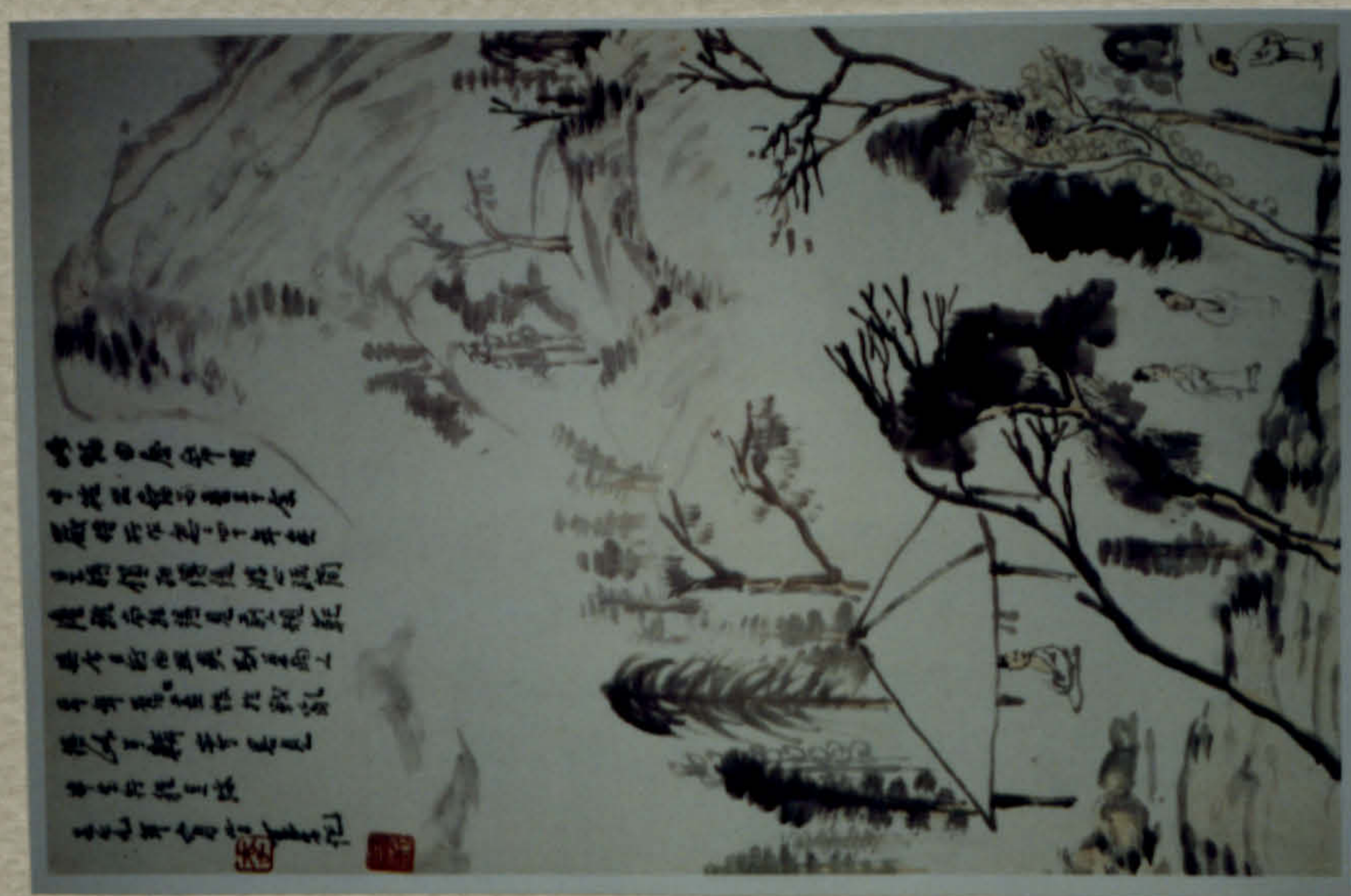


Plate 48

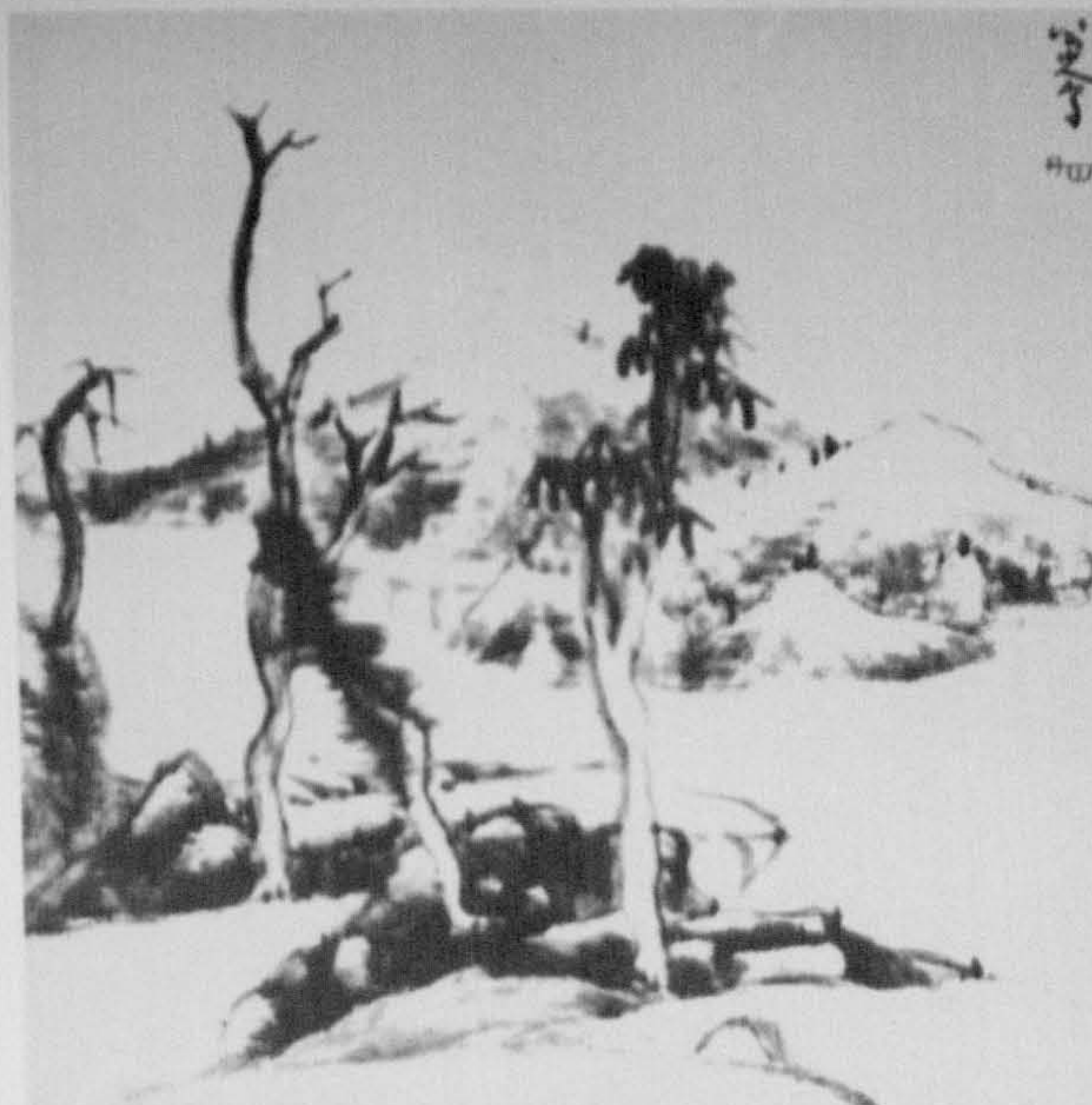
Plate 49



Plate 50



Plate 51



92
4100



Plate 52

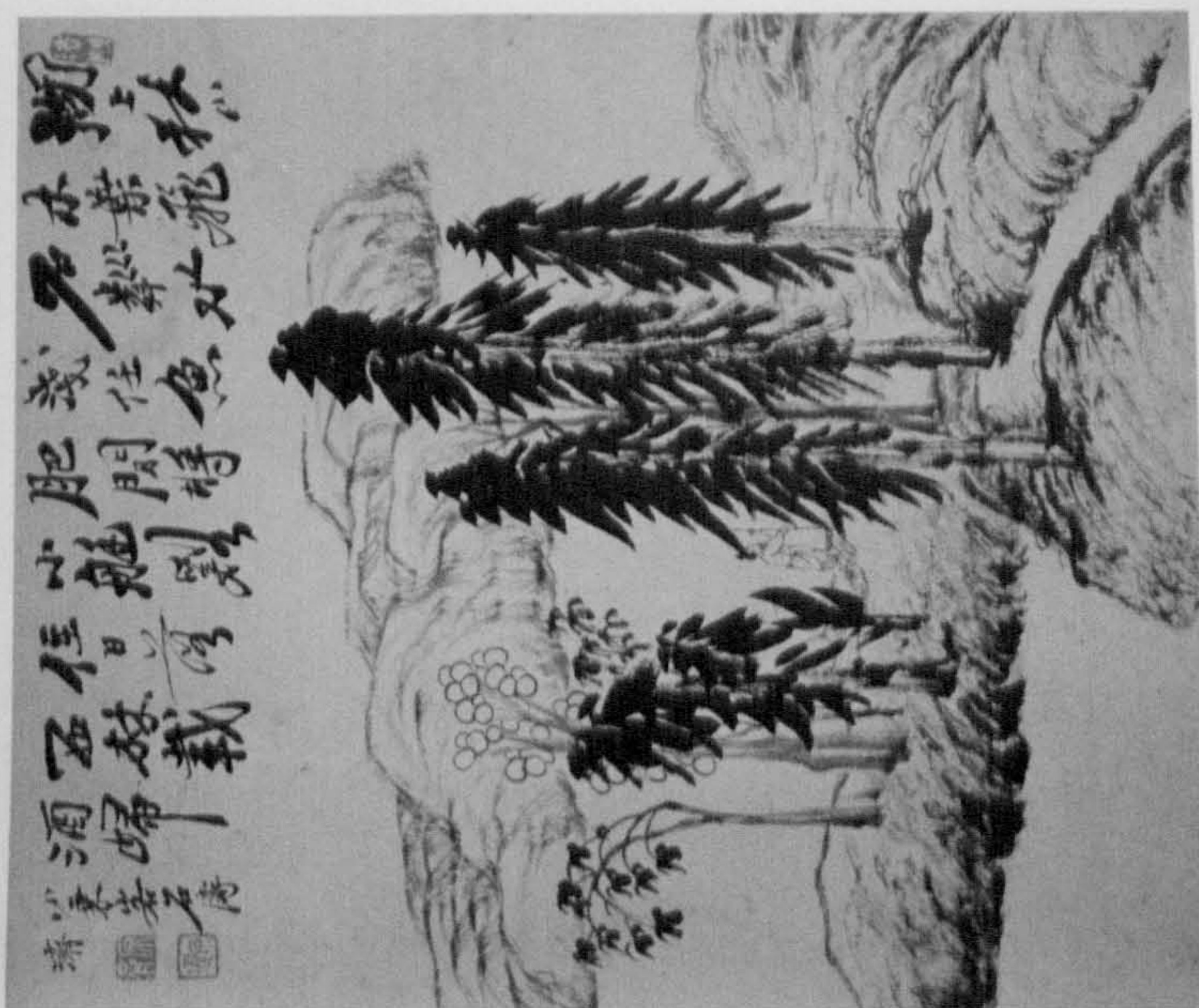


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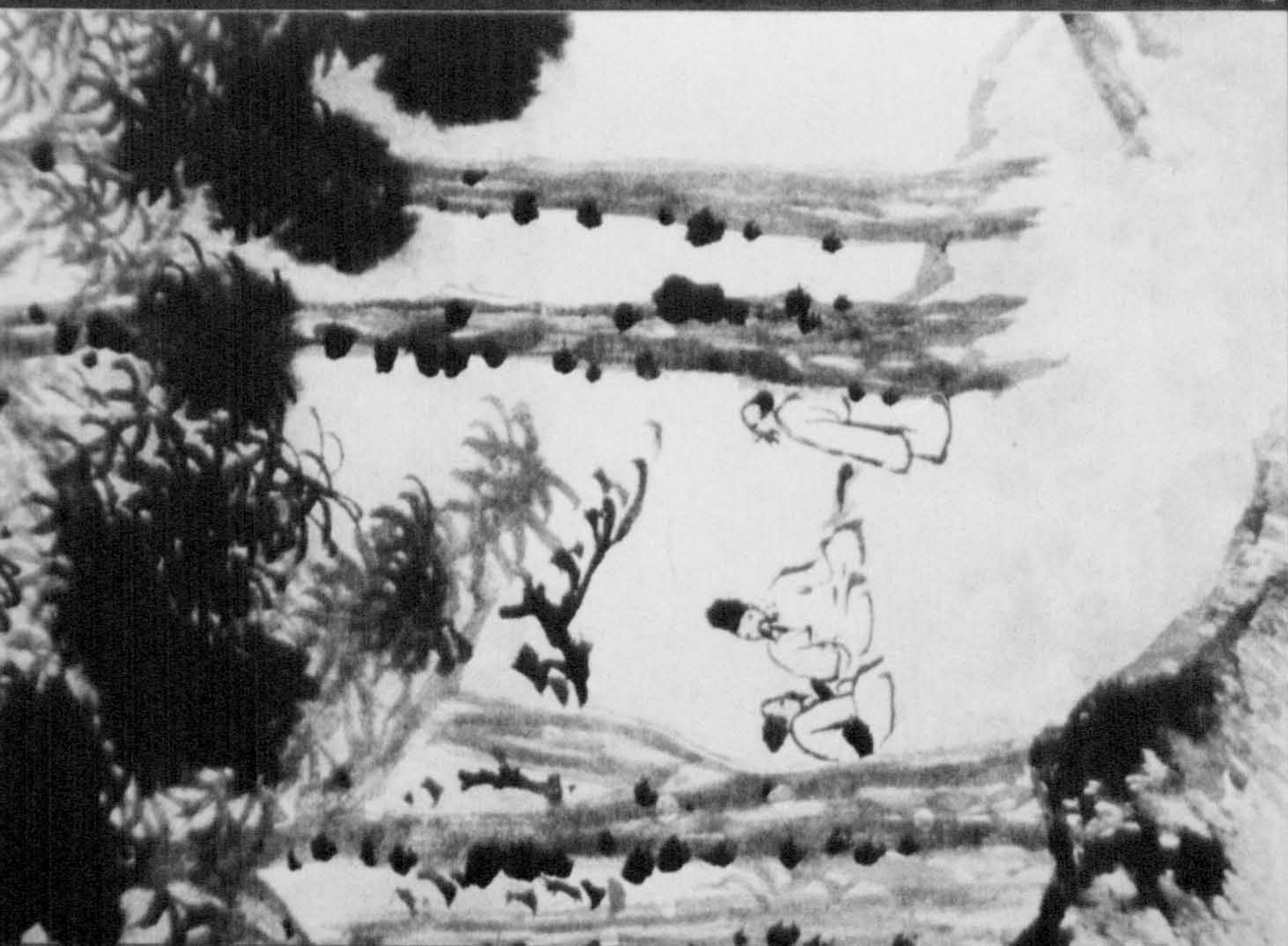


Plate 54

Plate 55

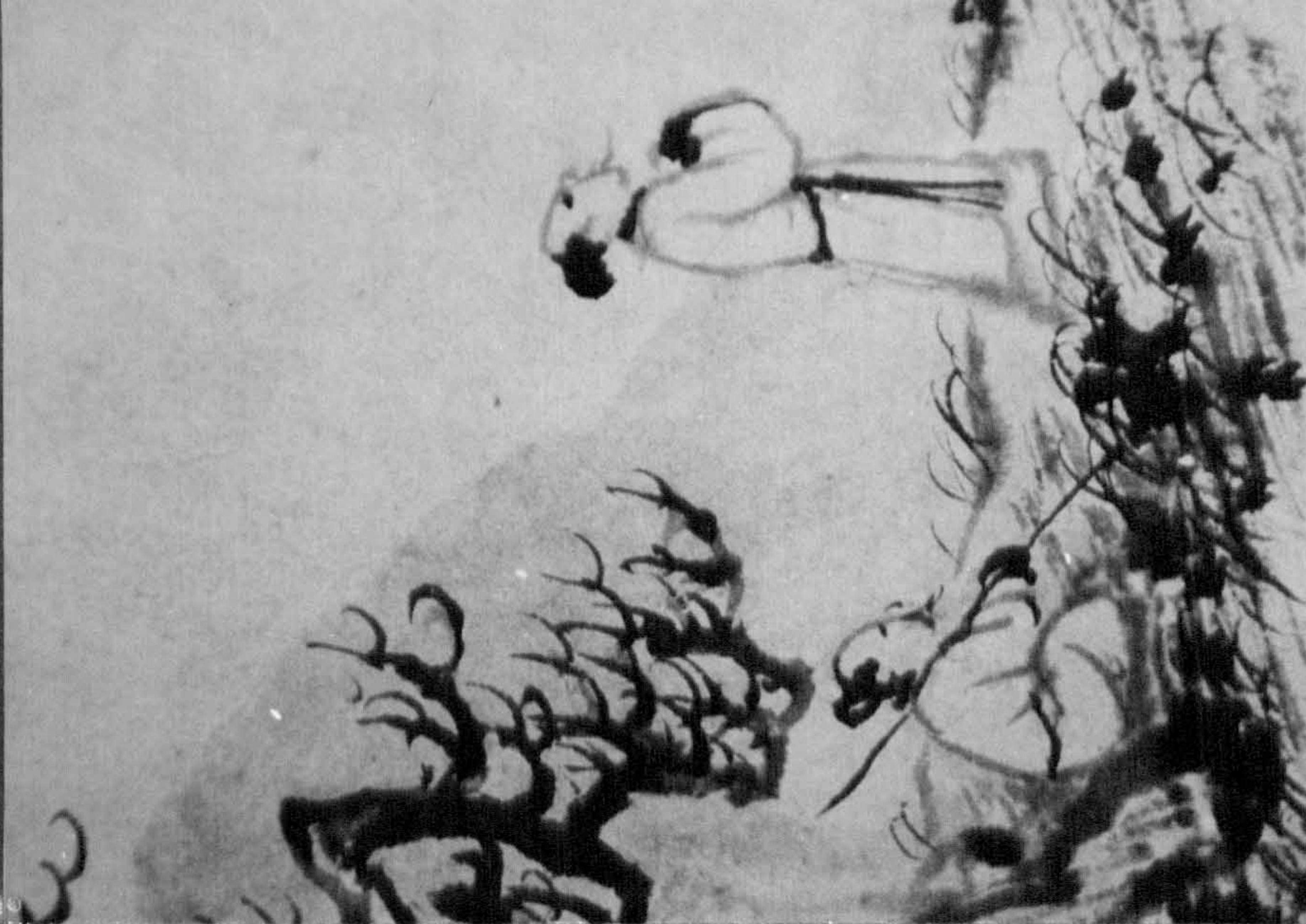


Plate 56



Plate 57





Plate 58

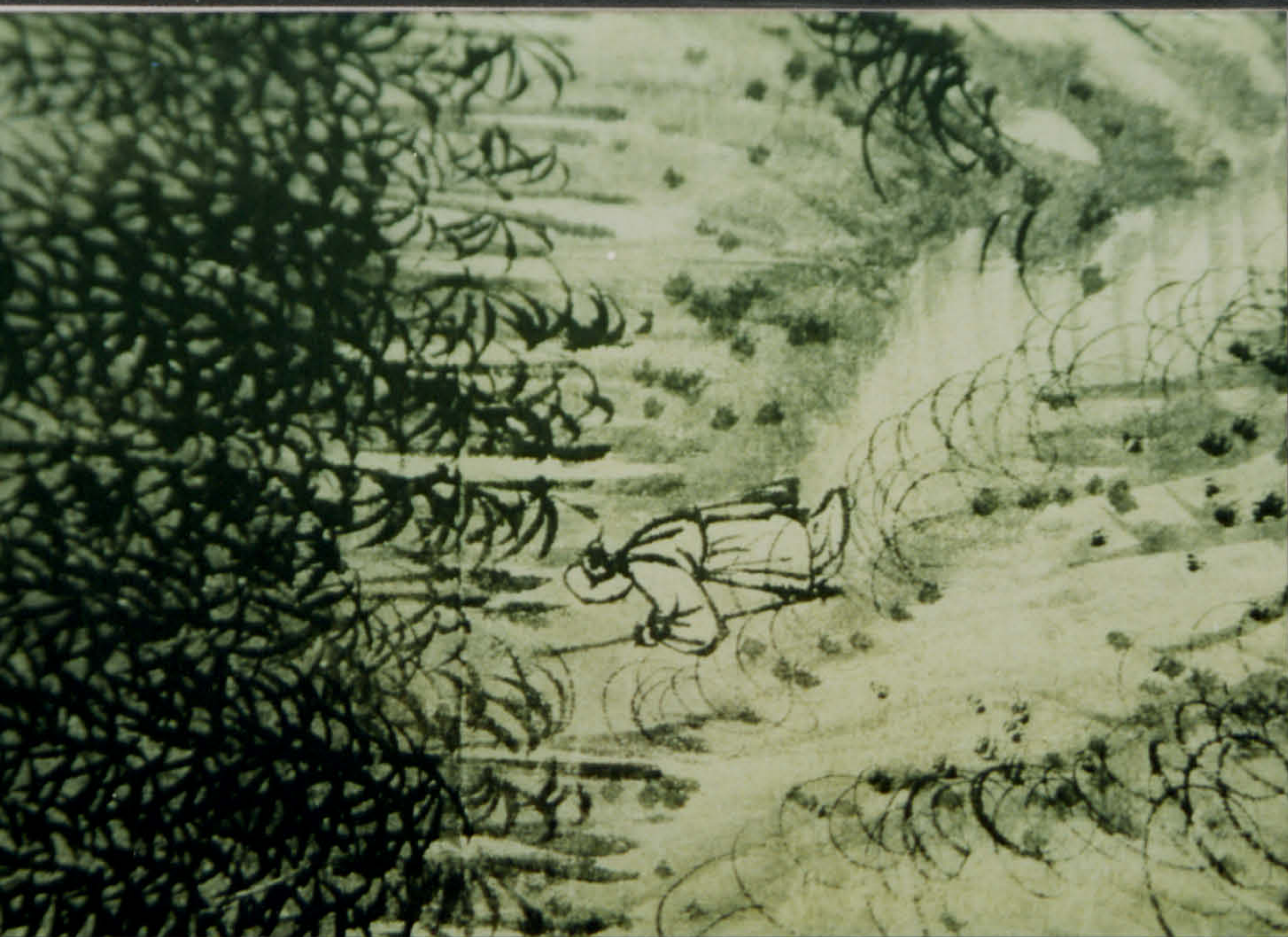


Plate 59



Plate 60

Plate 61



Plate 62

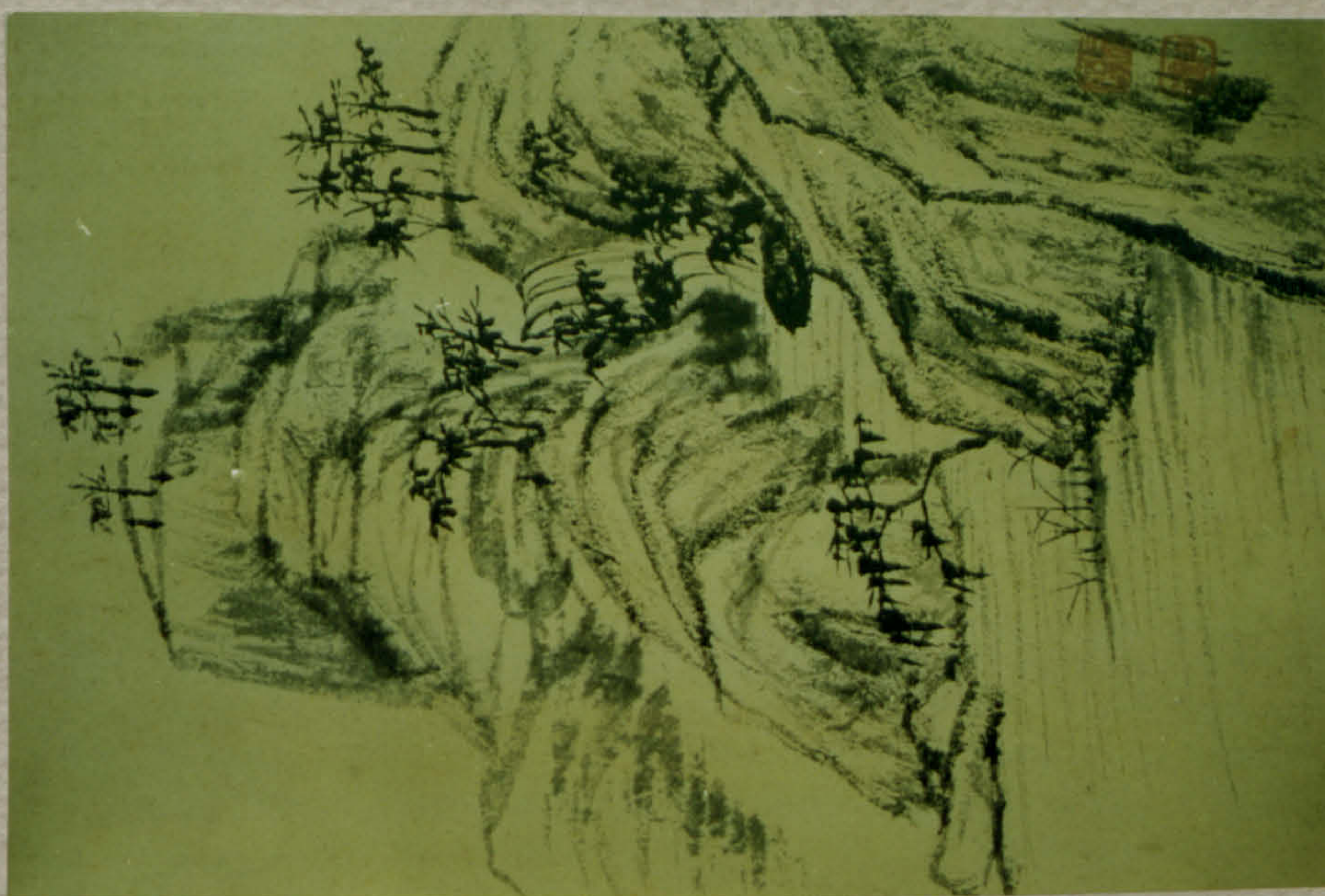


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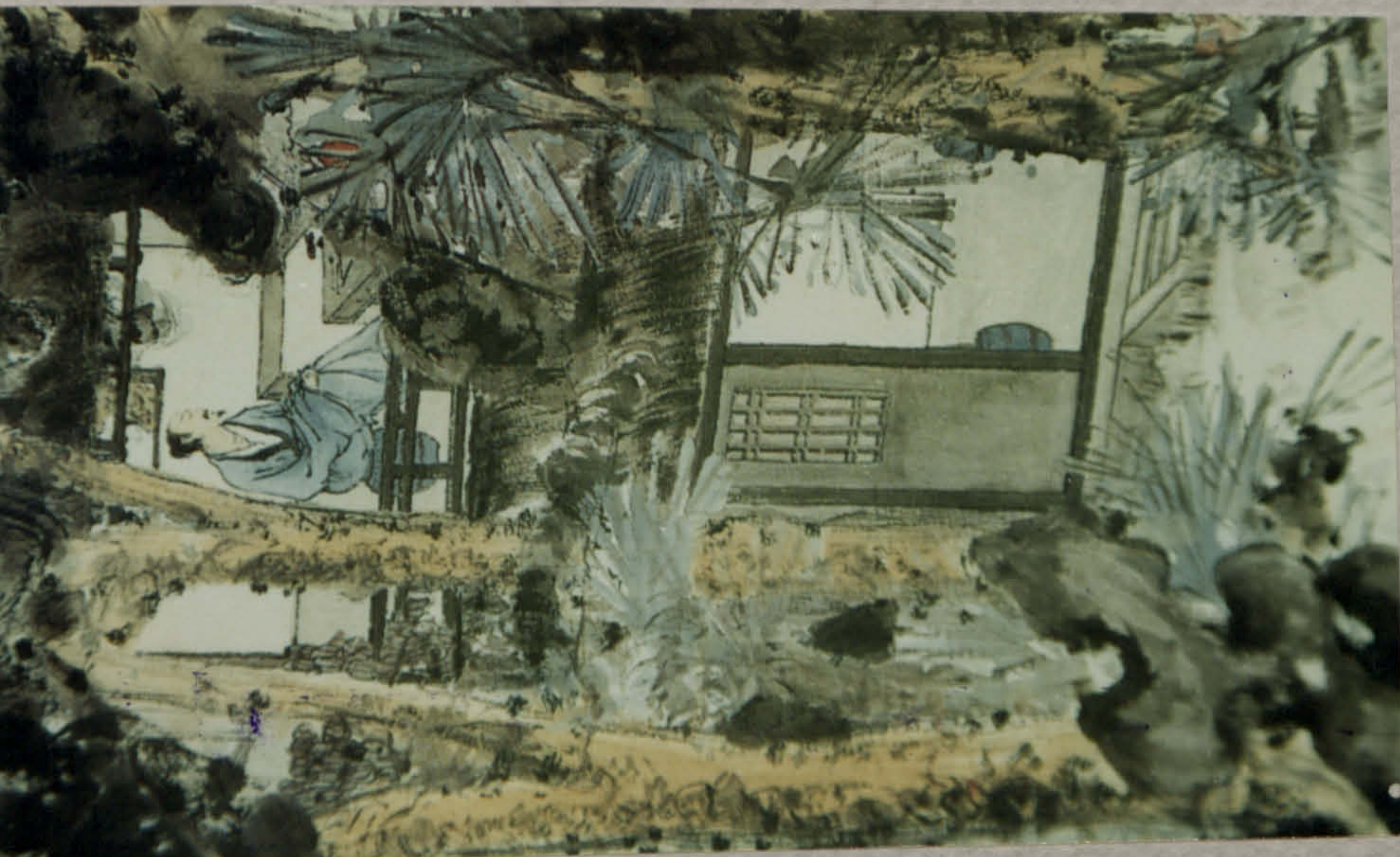


Plate 64



Plate 65



Plate 66

Plate 67

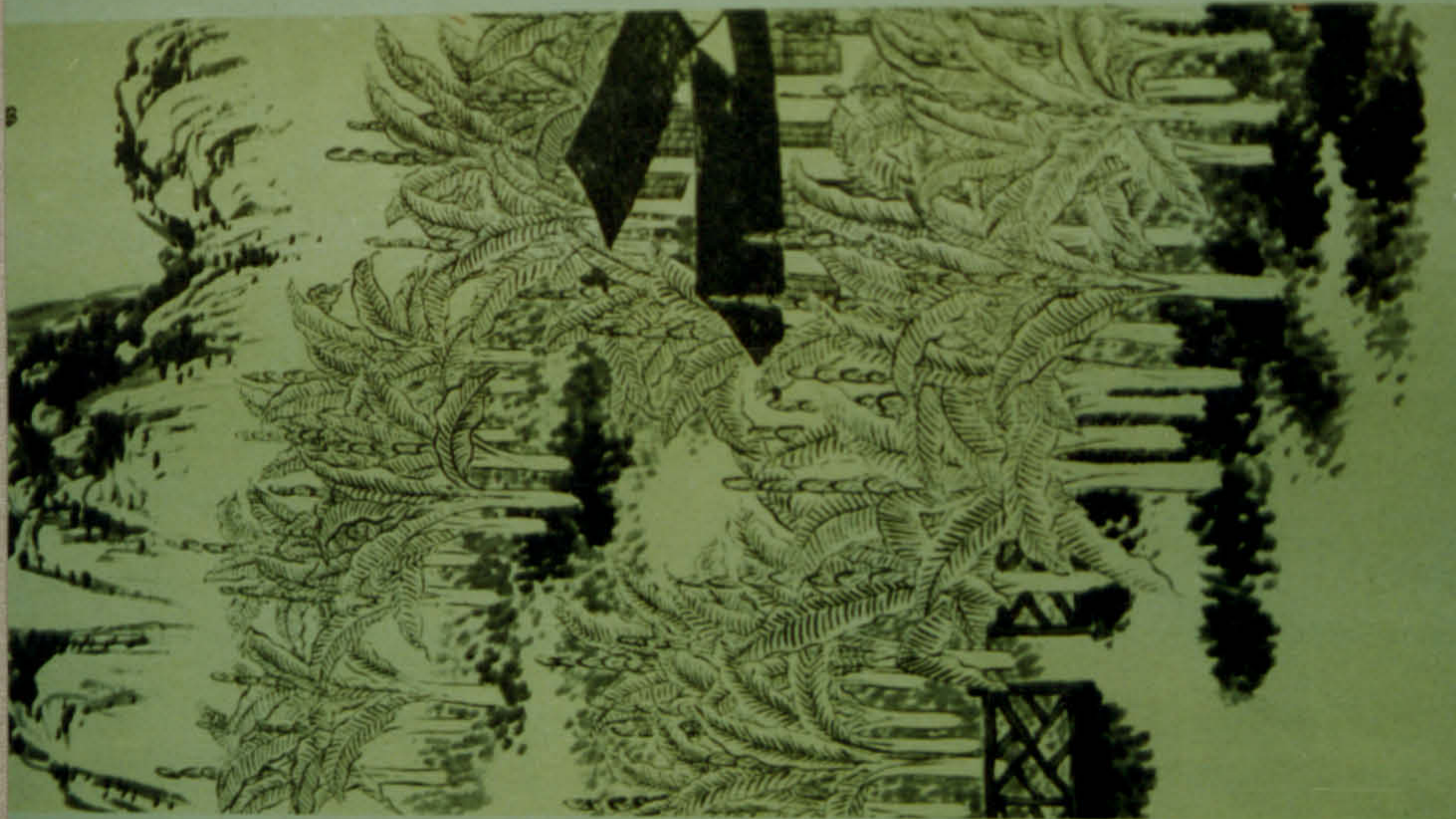


Plate 68



Plate 69



Plate 73

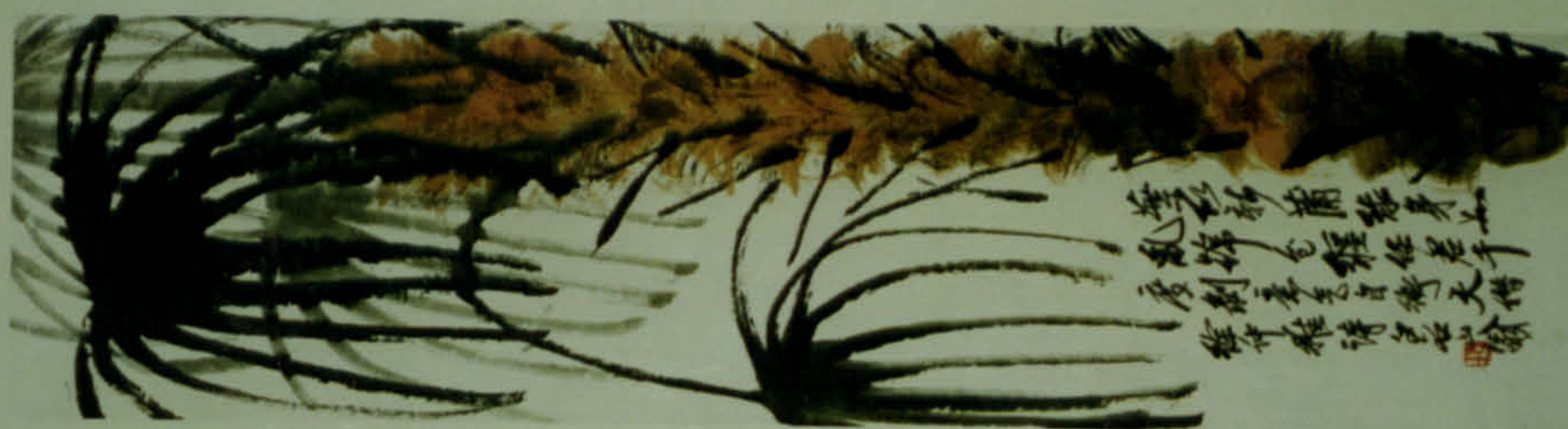


Plate 74



Plate 75





Plate 76



Plate 77



Plate 78

Plate 79



Plate 80



Plate 81





Plate 82

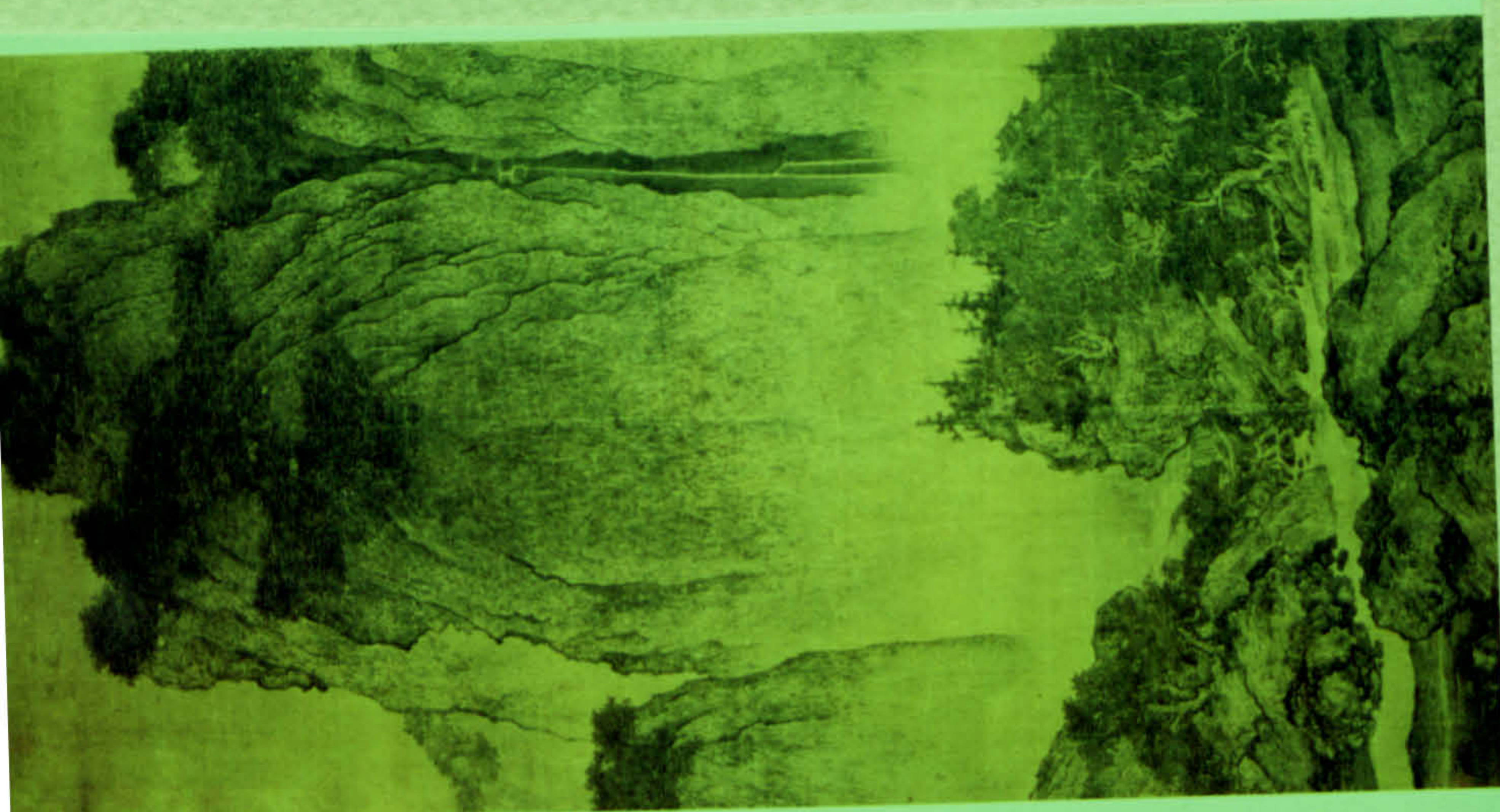


Plate 83

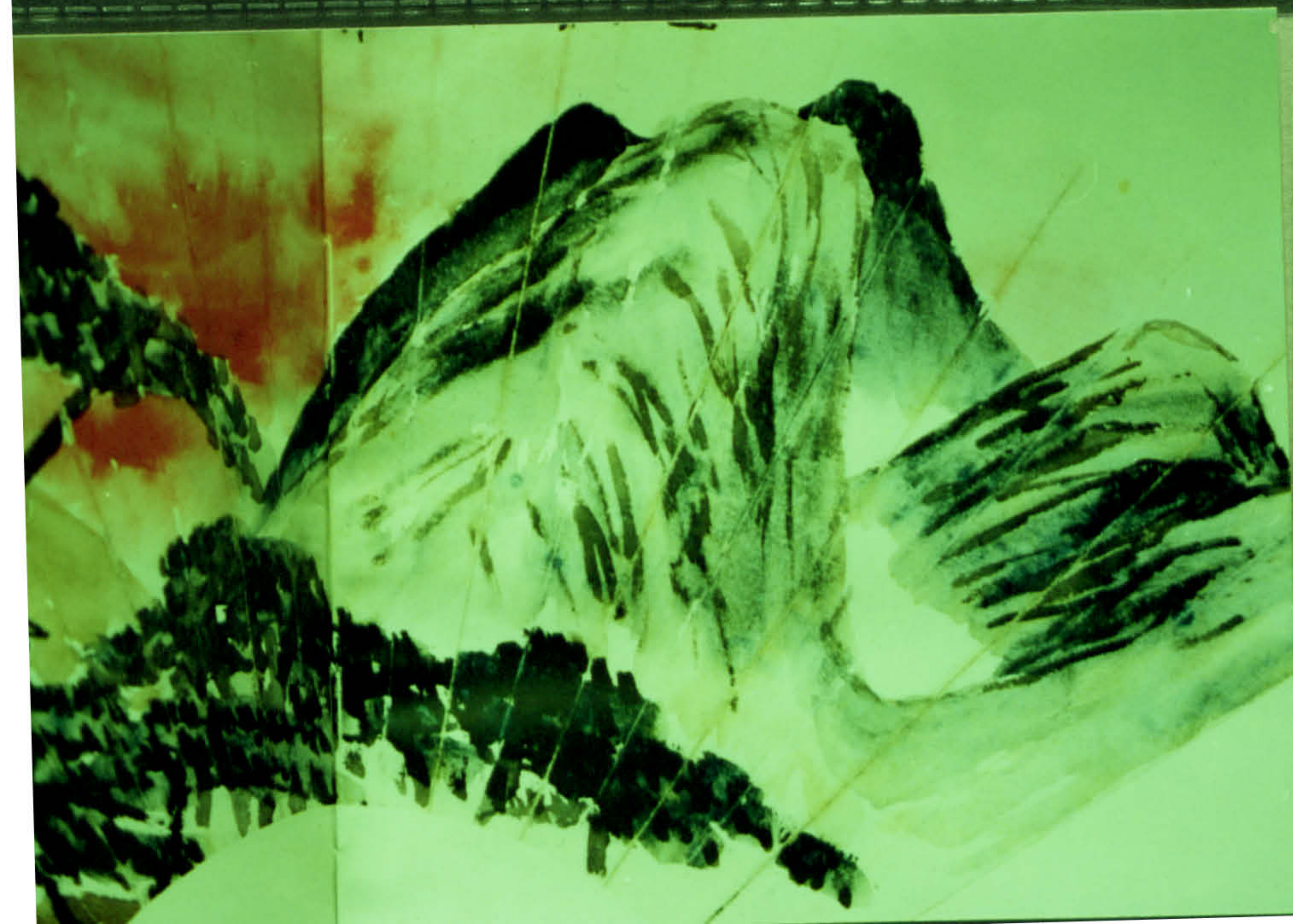


Plate 84

Plate 85

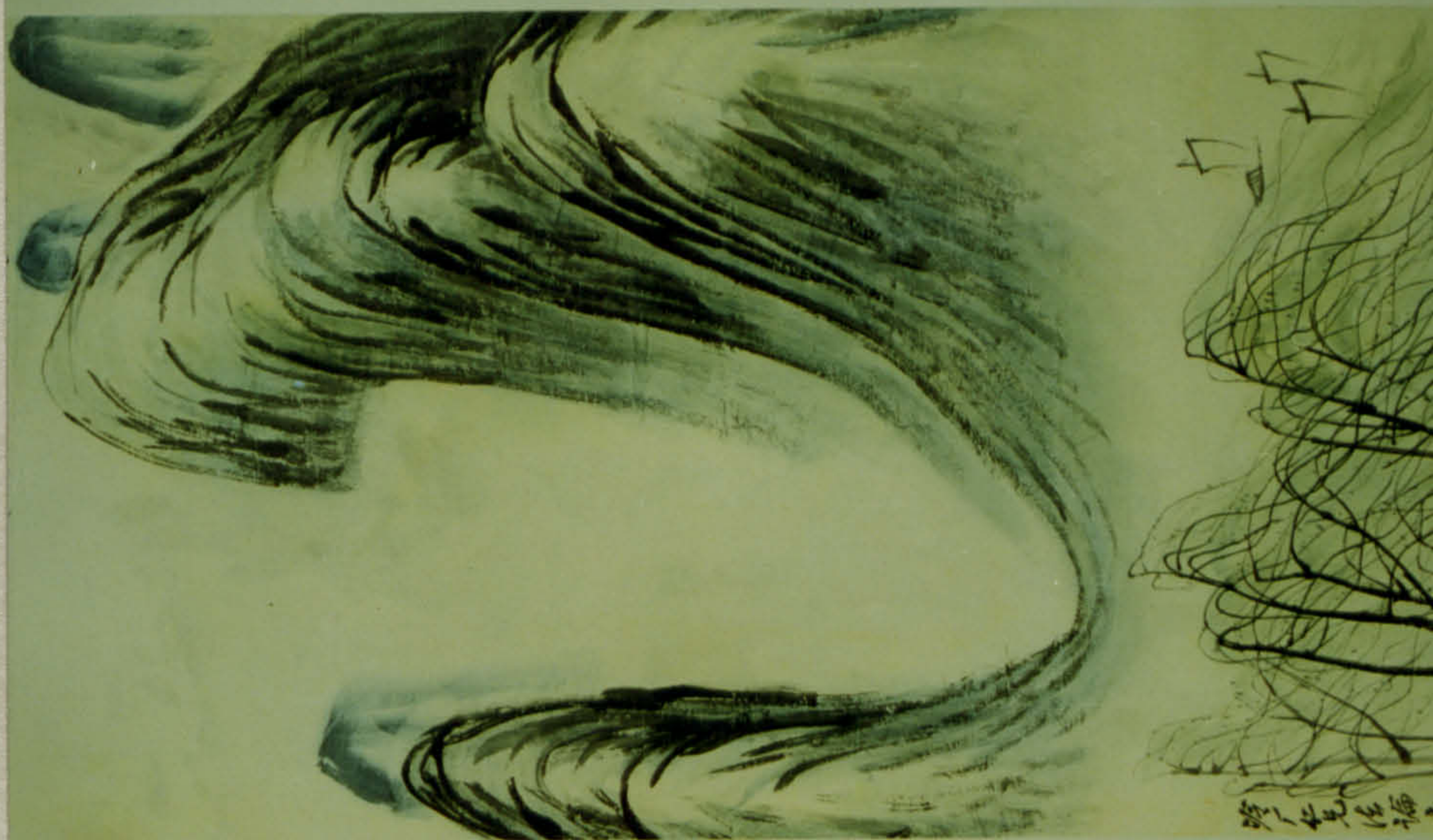


Plate 86

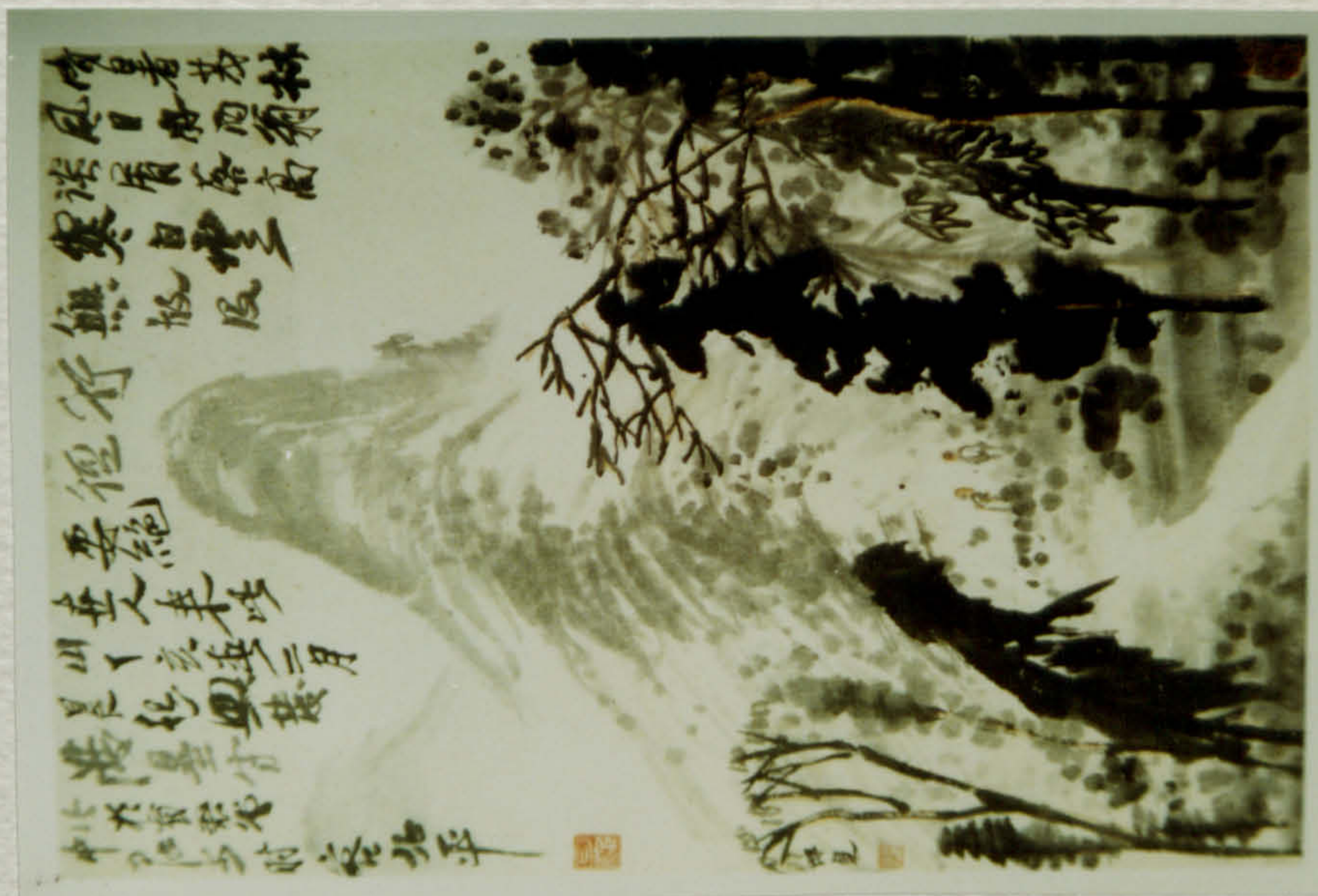


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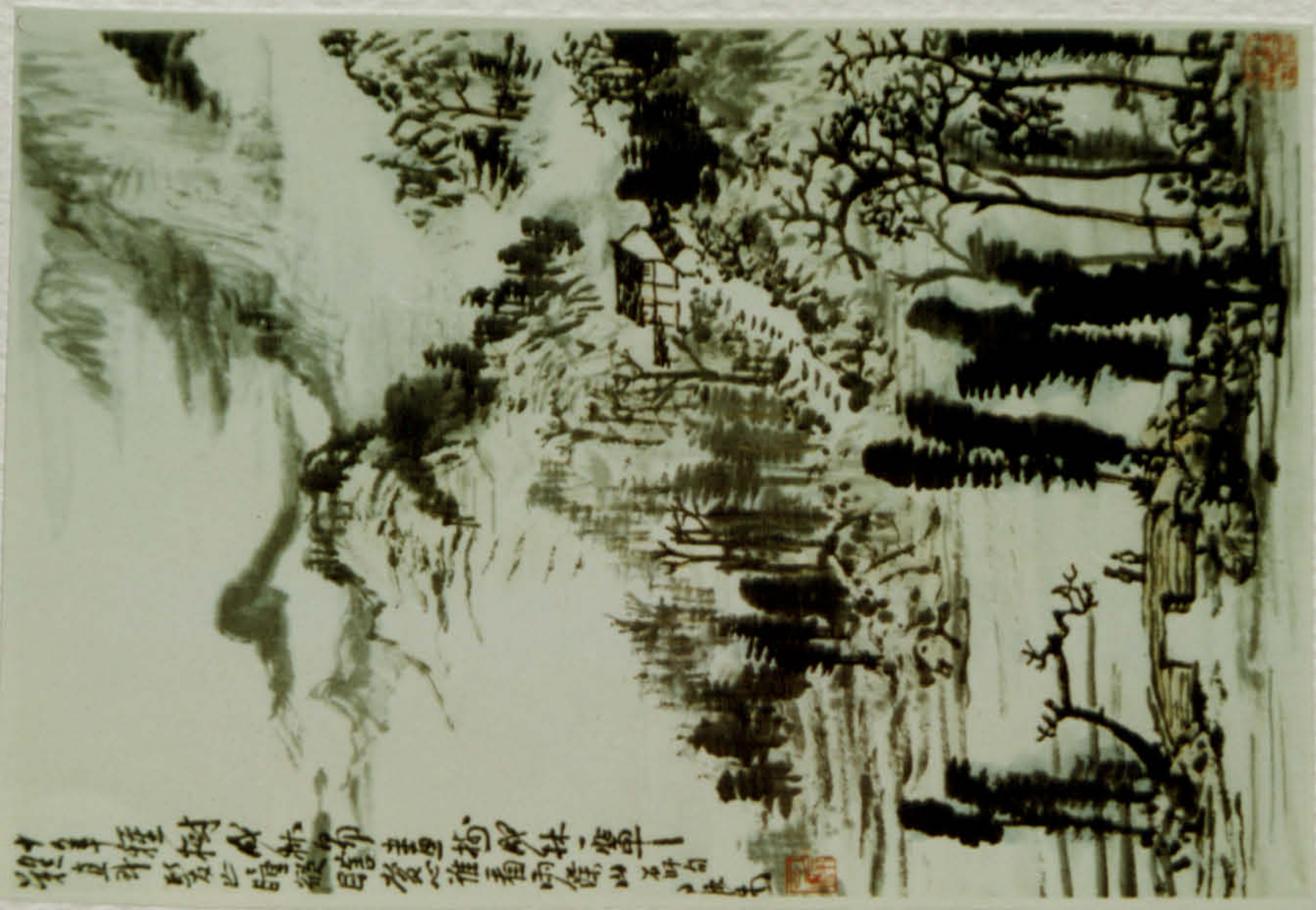




Plate 88



Plate 89



Plate 90

Plate 91

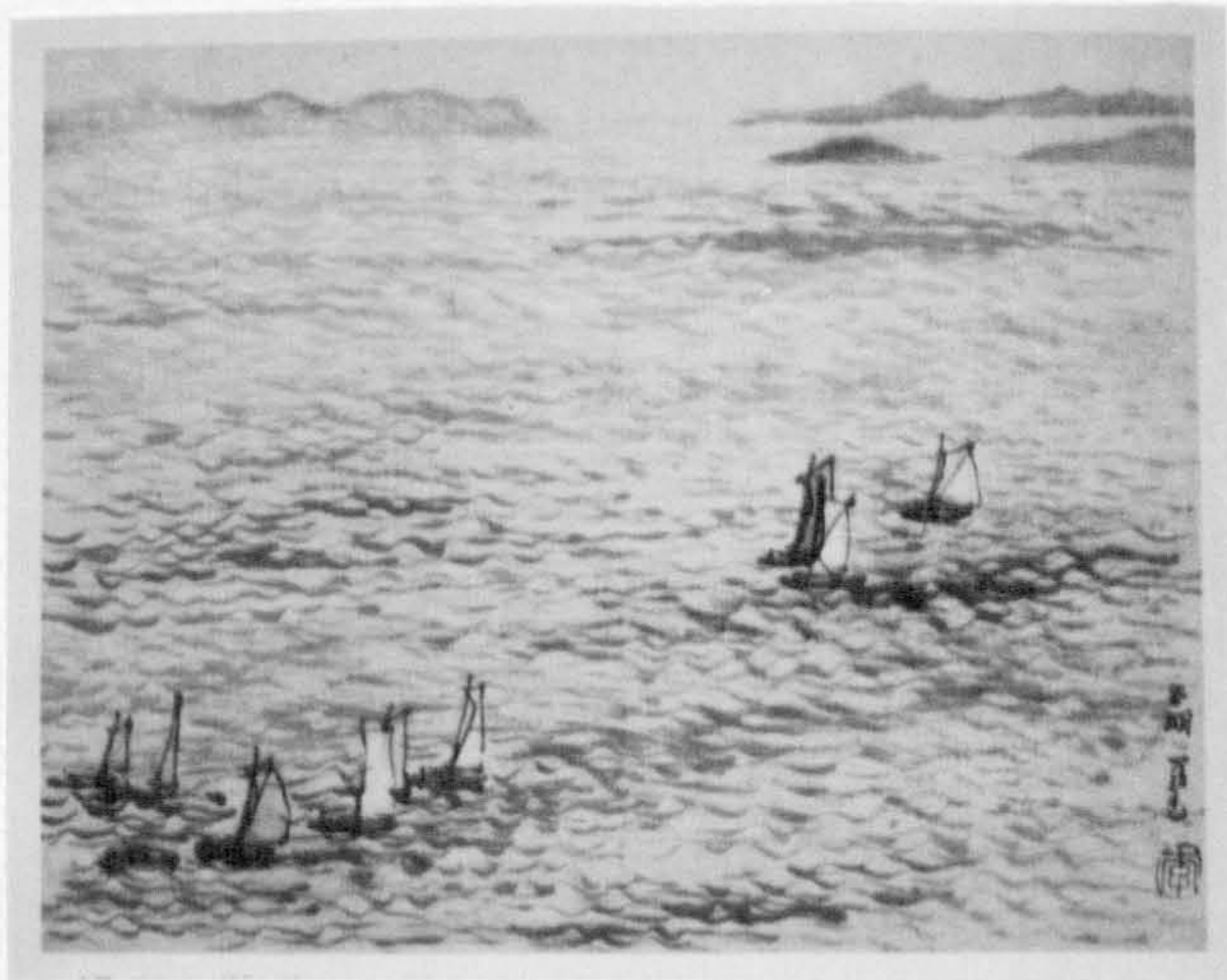
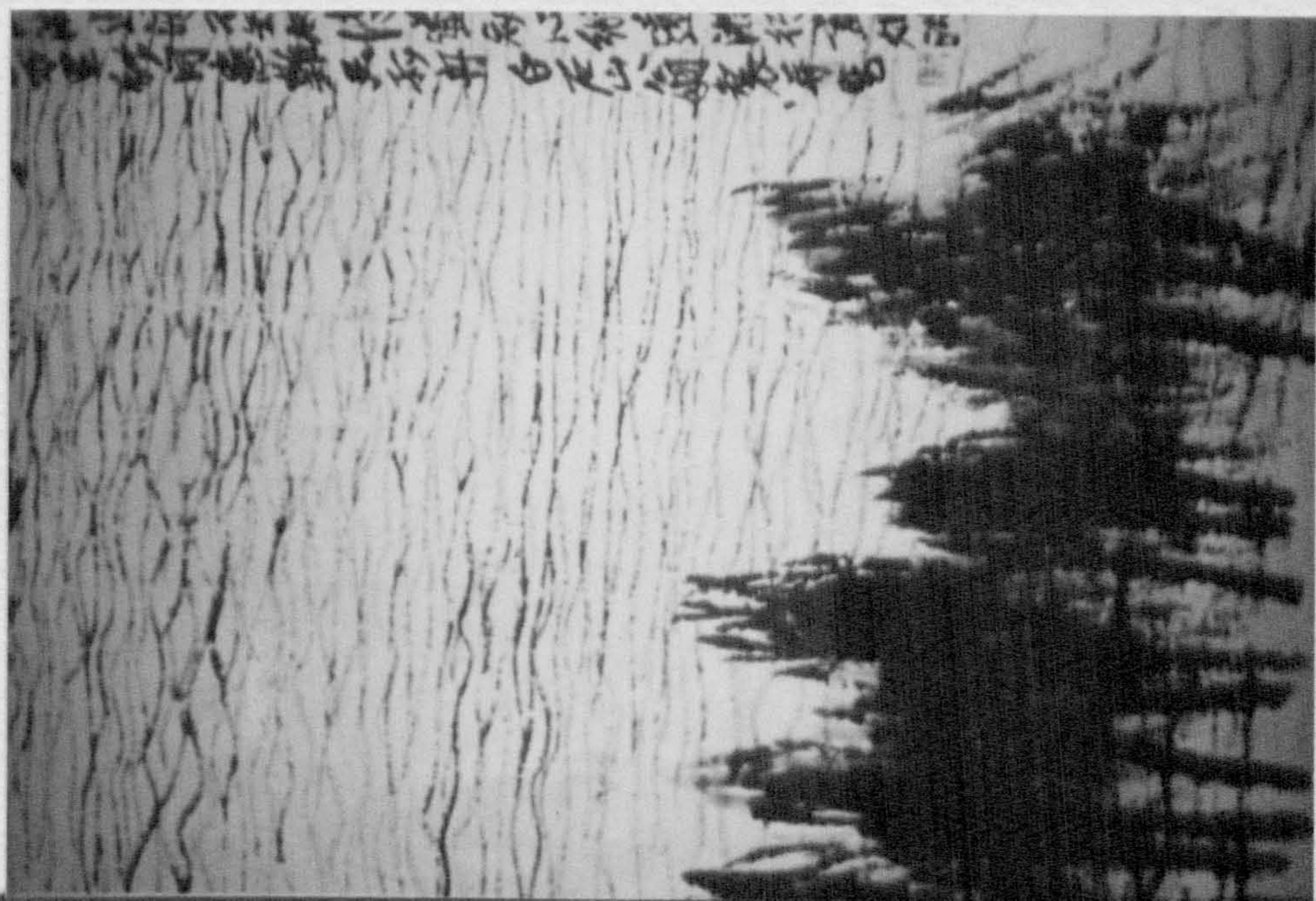


Plate 92



Plate 93





16. 天都峰 45.3 x 34.1 厘米 1954

Plate 94



95

Plate 95



蜀山春雨

Plate 96

Plate 97



Plate 98



Plate 99





Plate 100



Plate 101



Plate 102

Plate 103



Plate 104



Plate 105



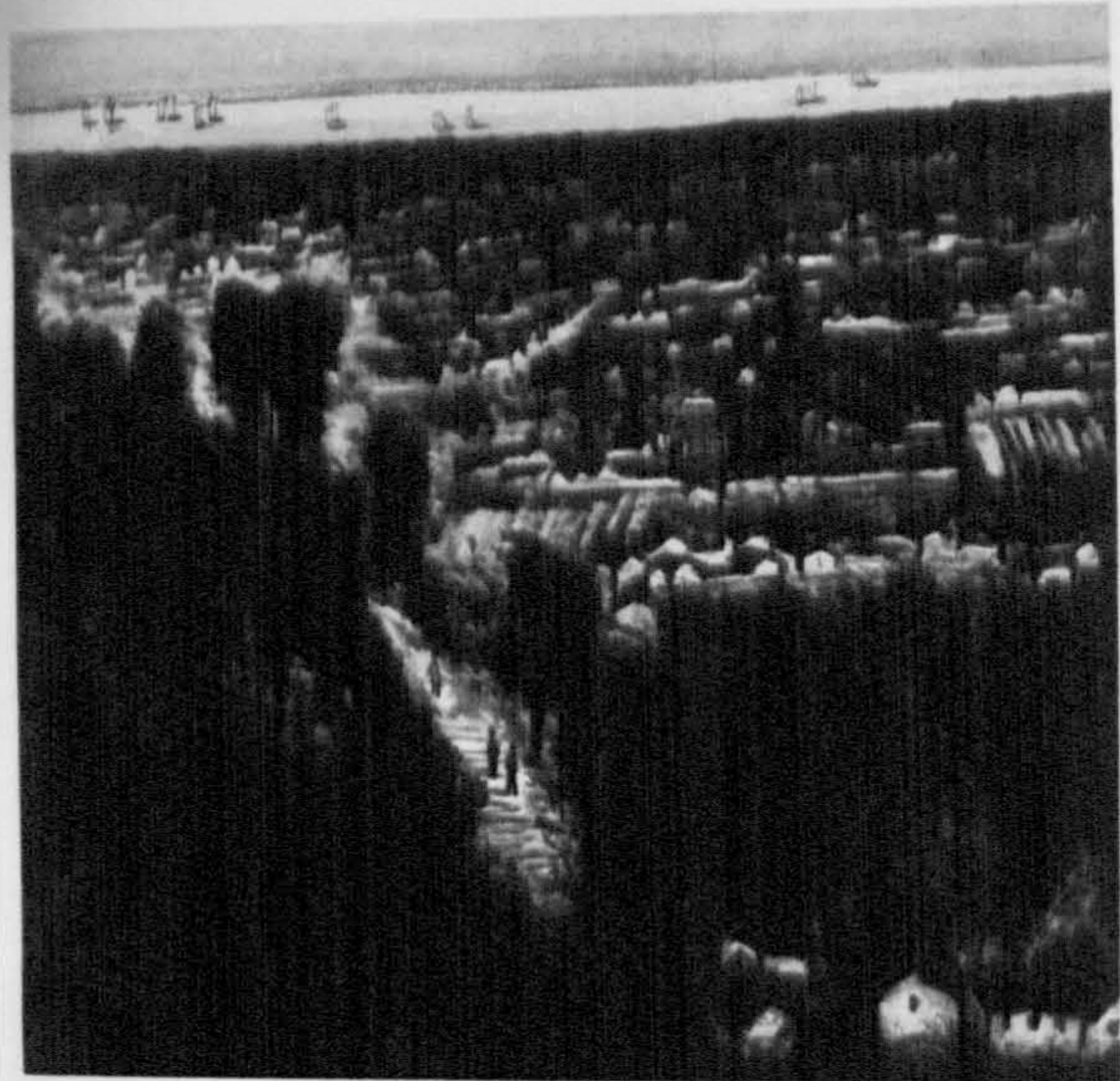


Plate 106



Plate 107

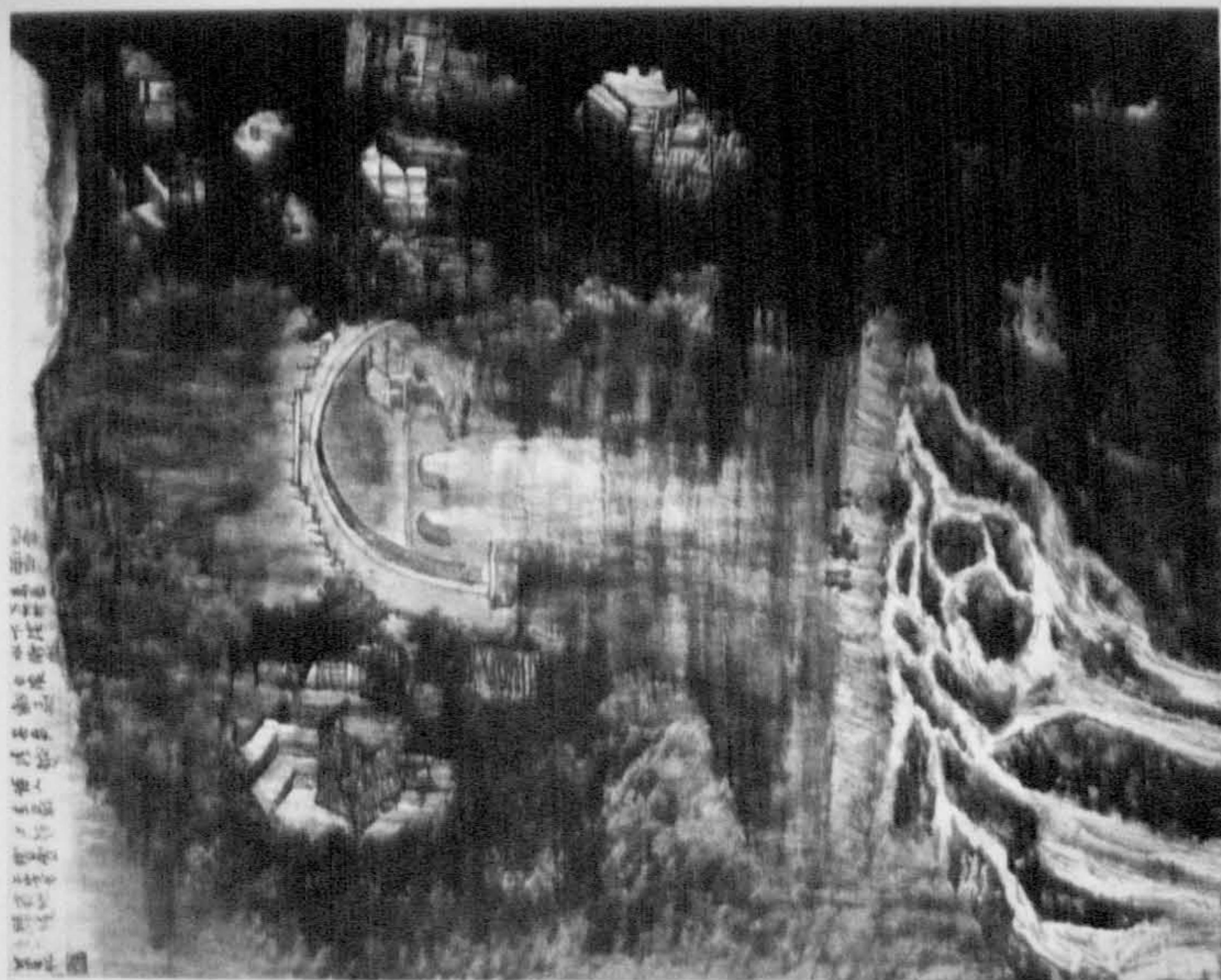


Plate 108

Plate 109



Plate 110

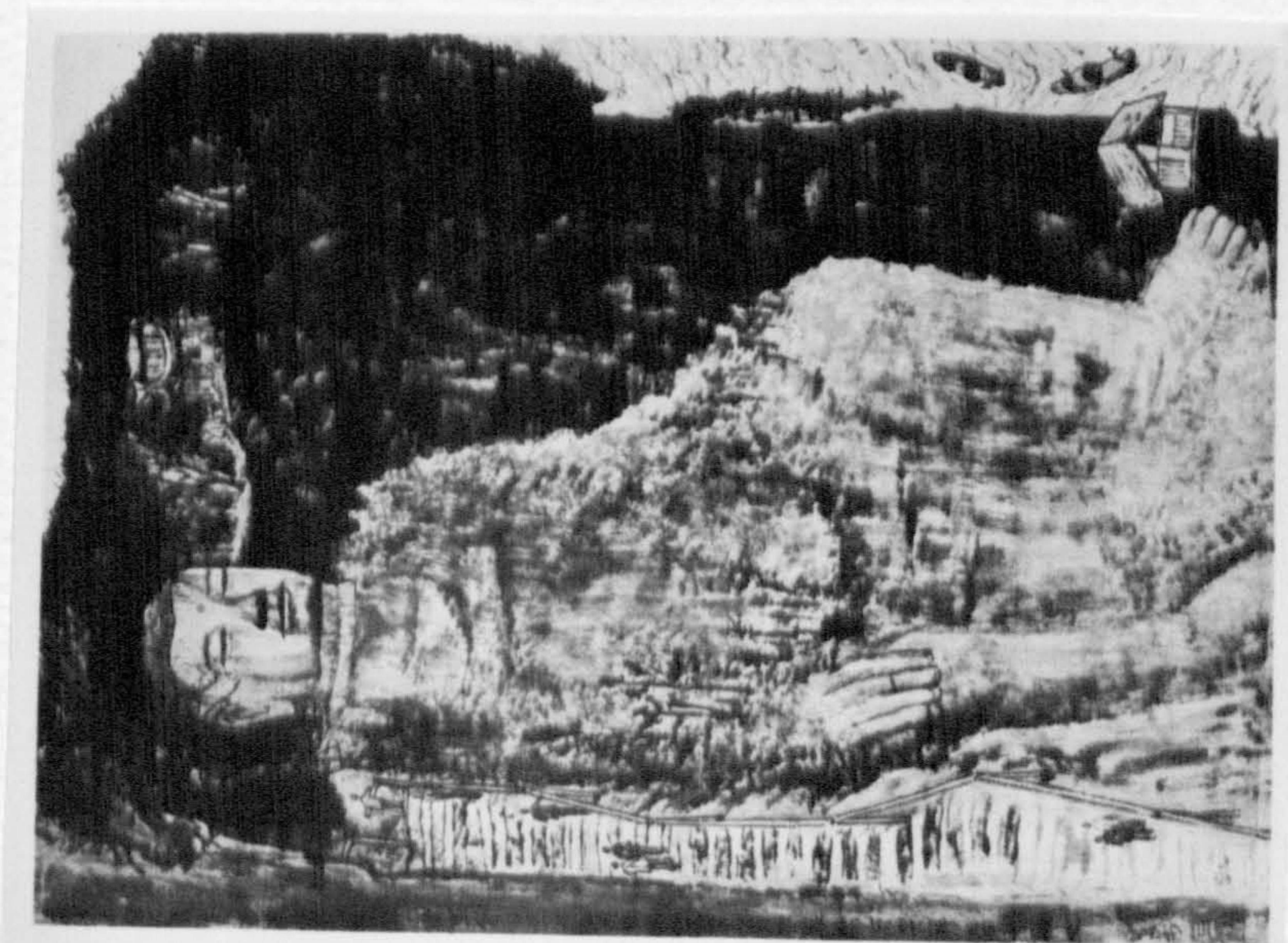
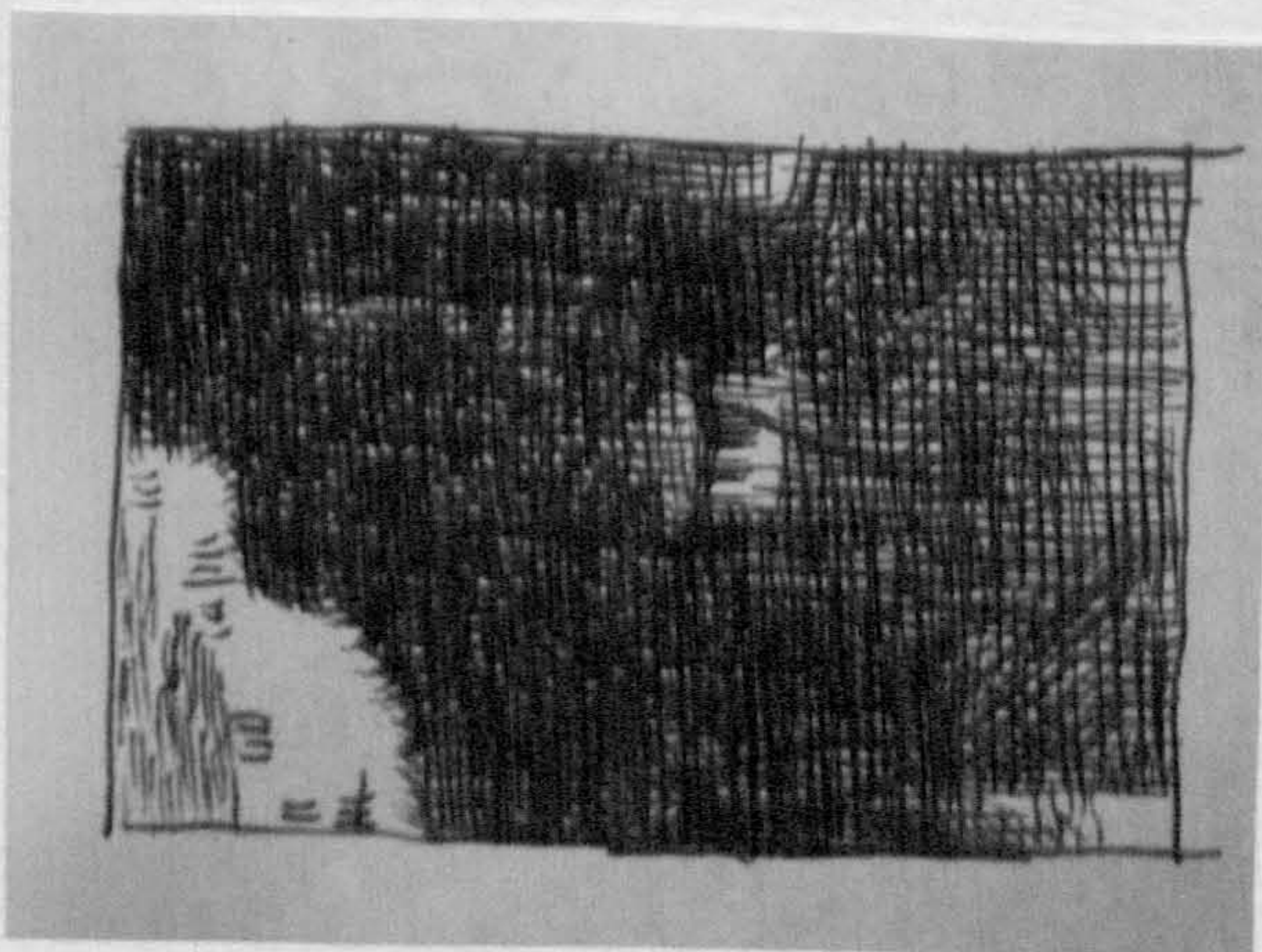


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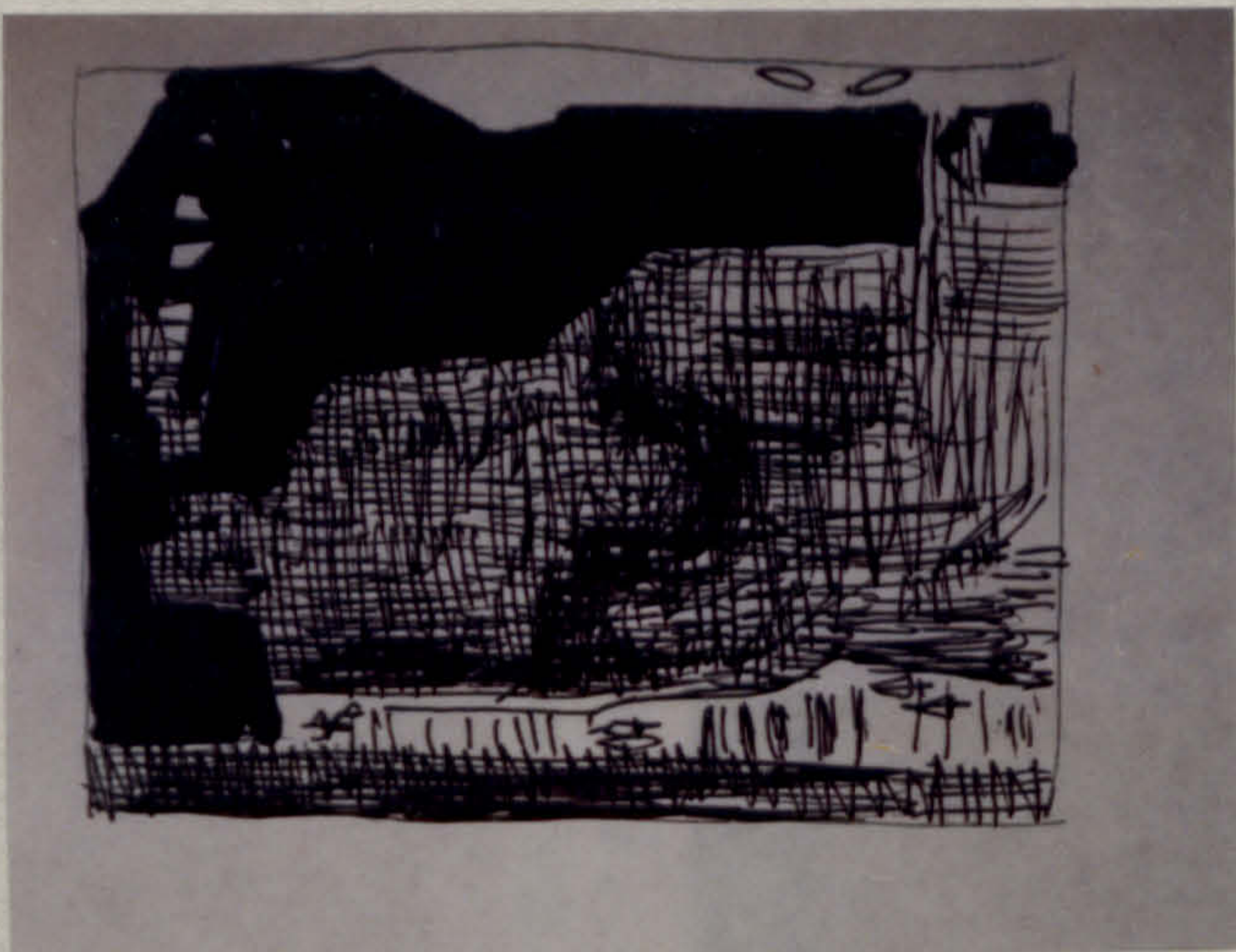


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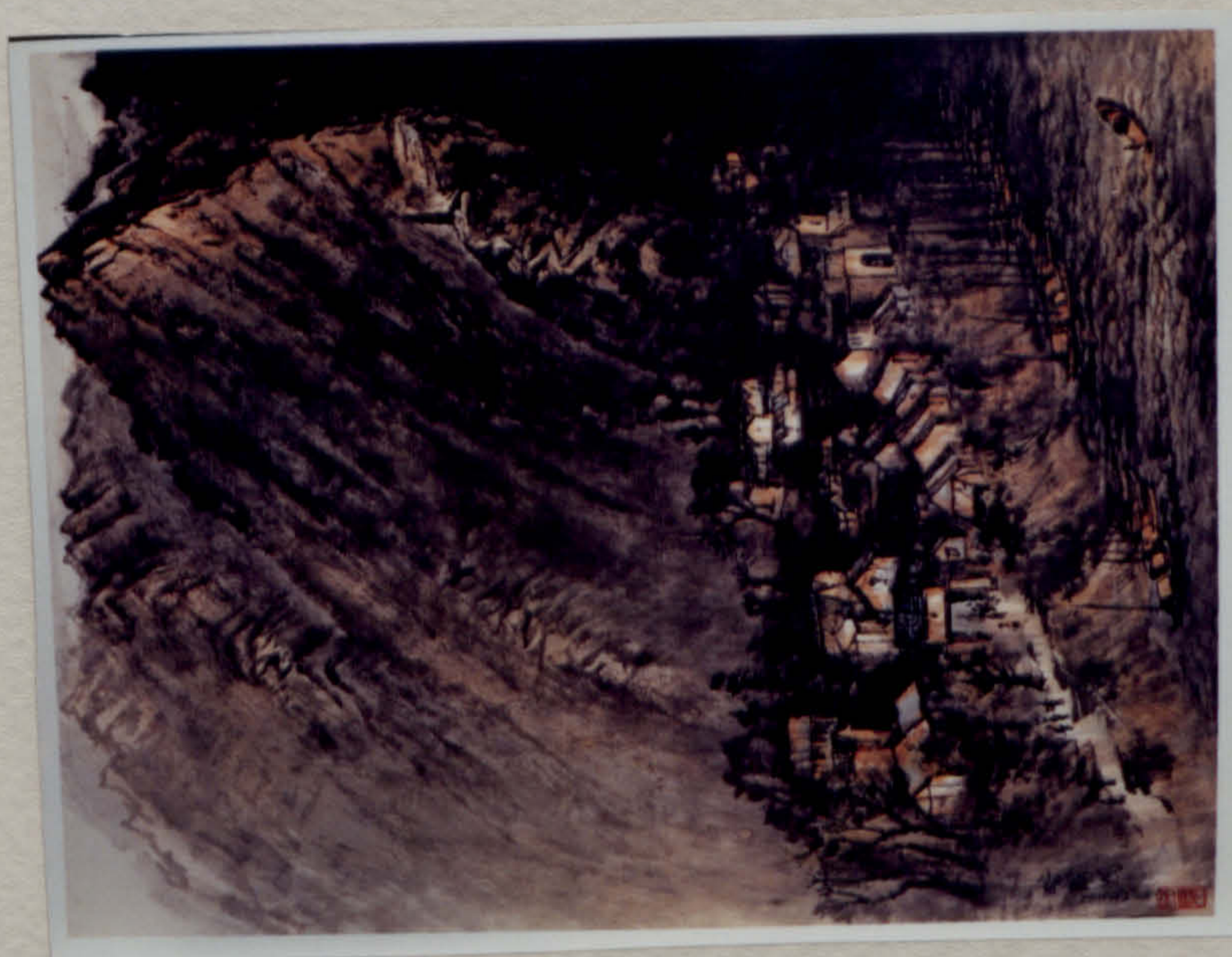


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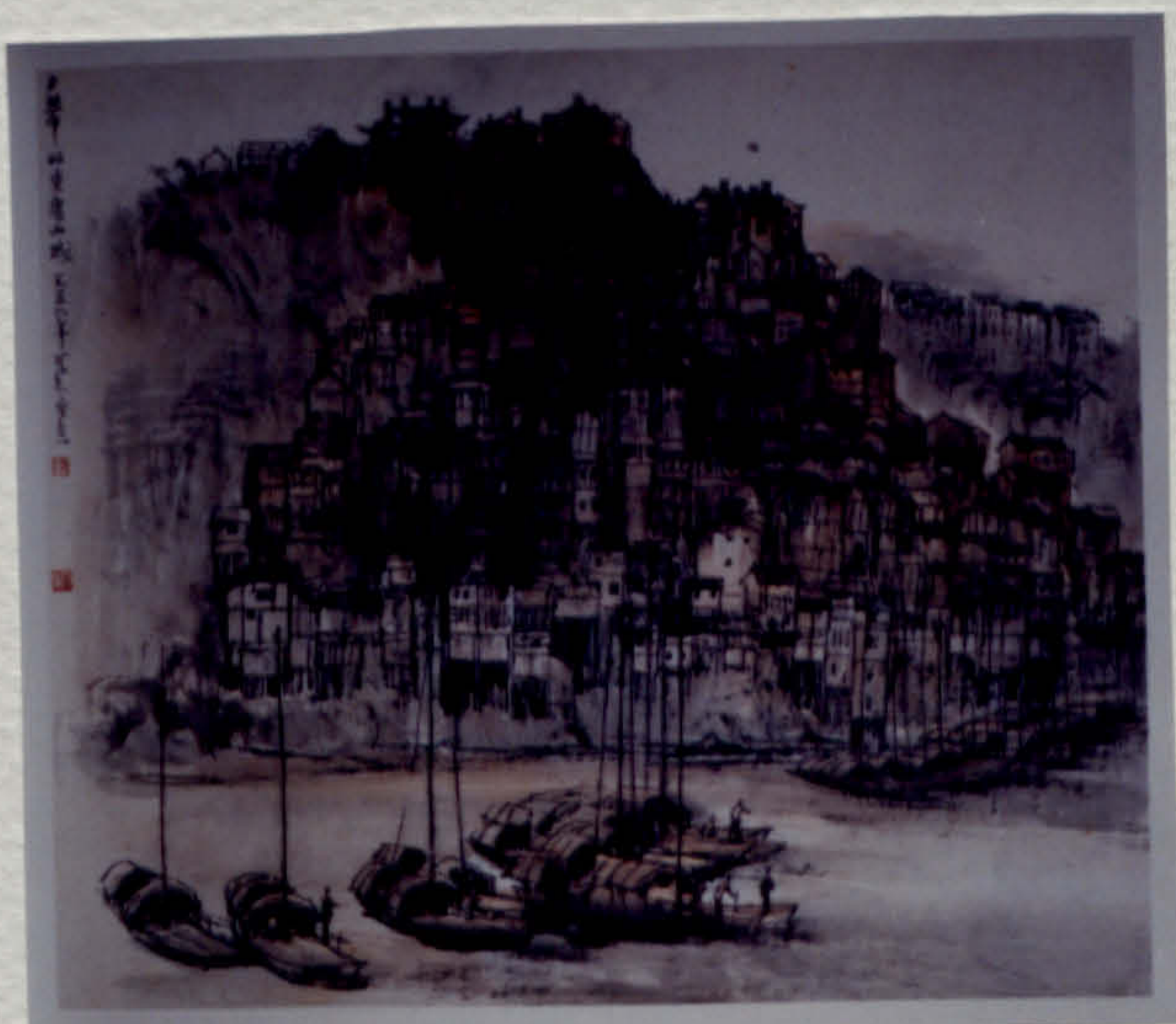


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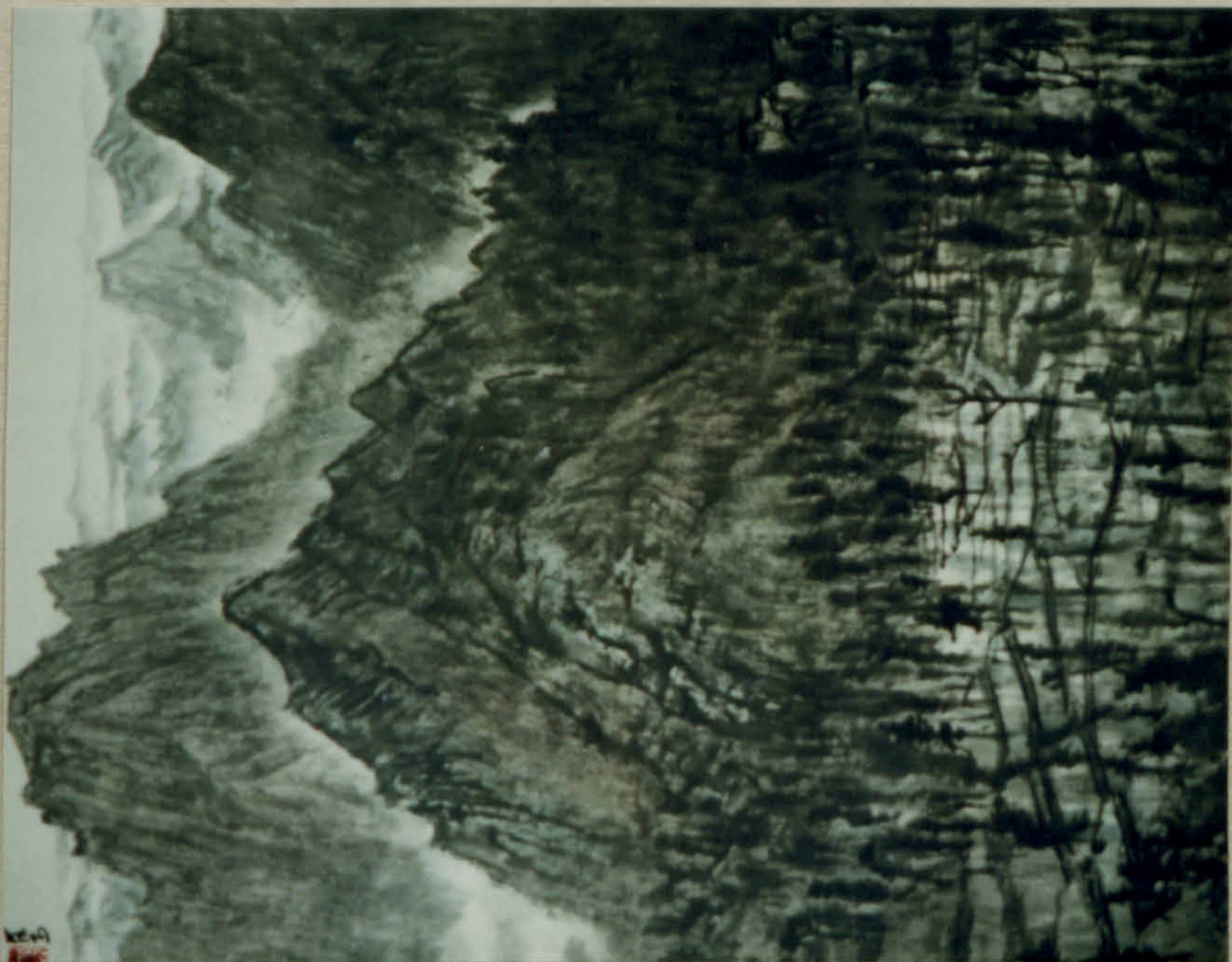
Plate 115



Plate 116



Plate 117



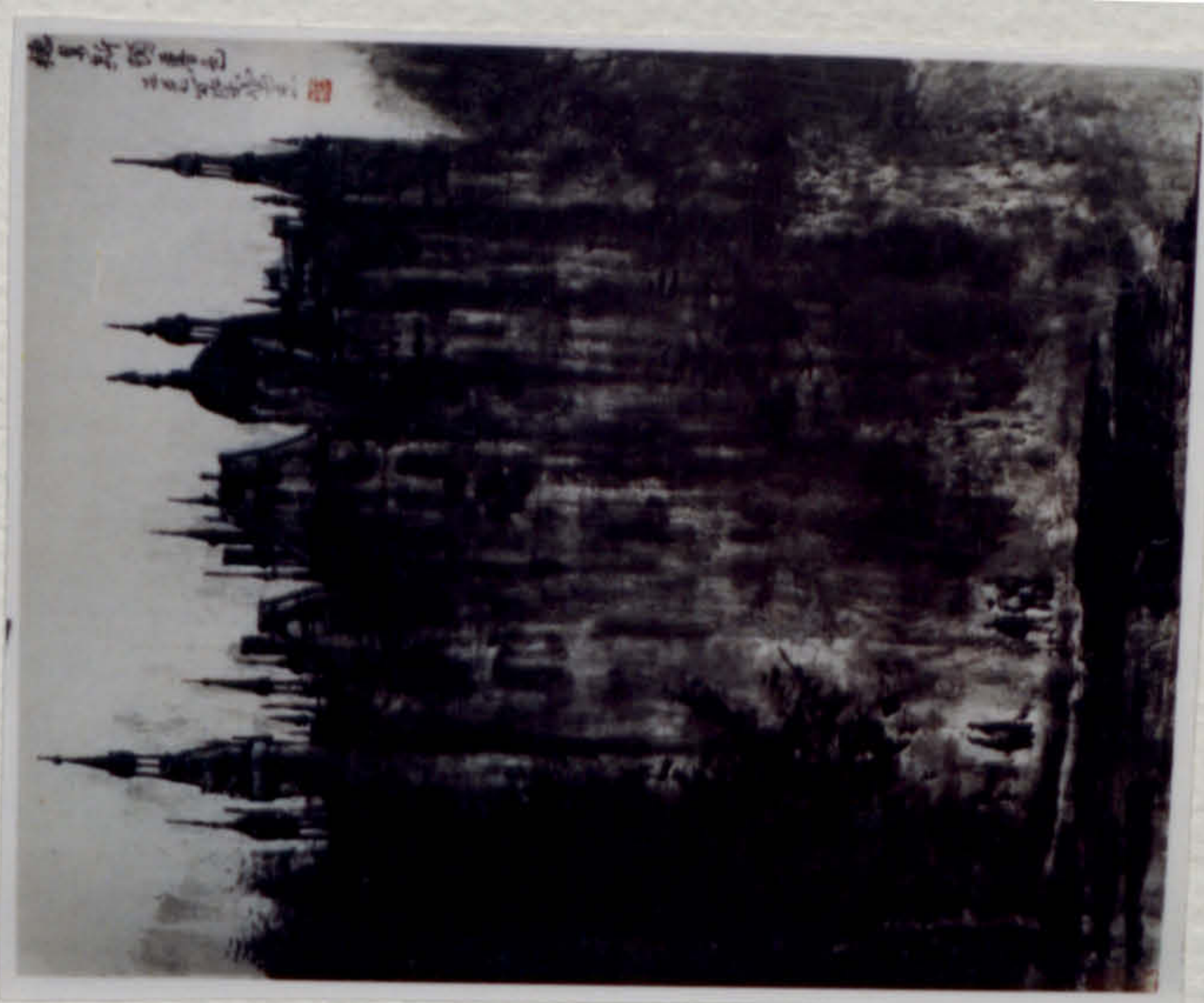


Plate 118



Plate 119



Plate 120

Plate 121



Plate 122

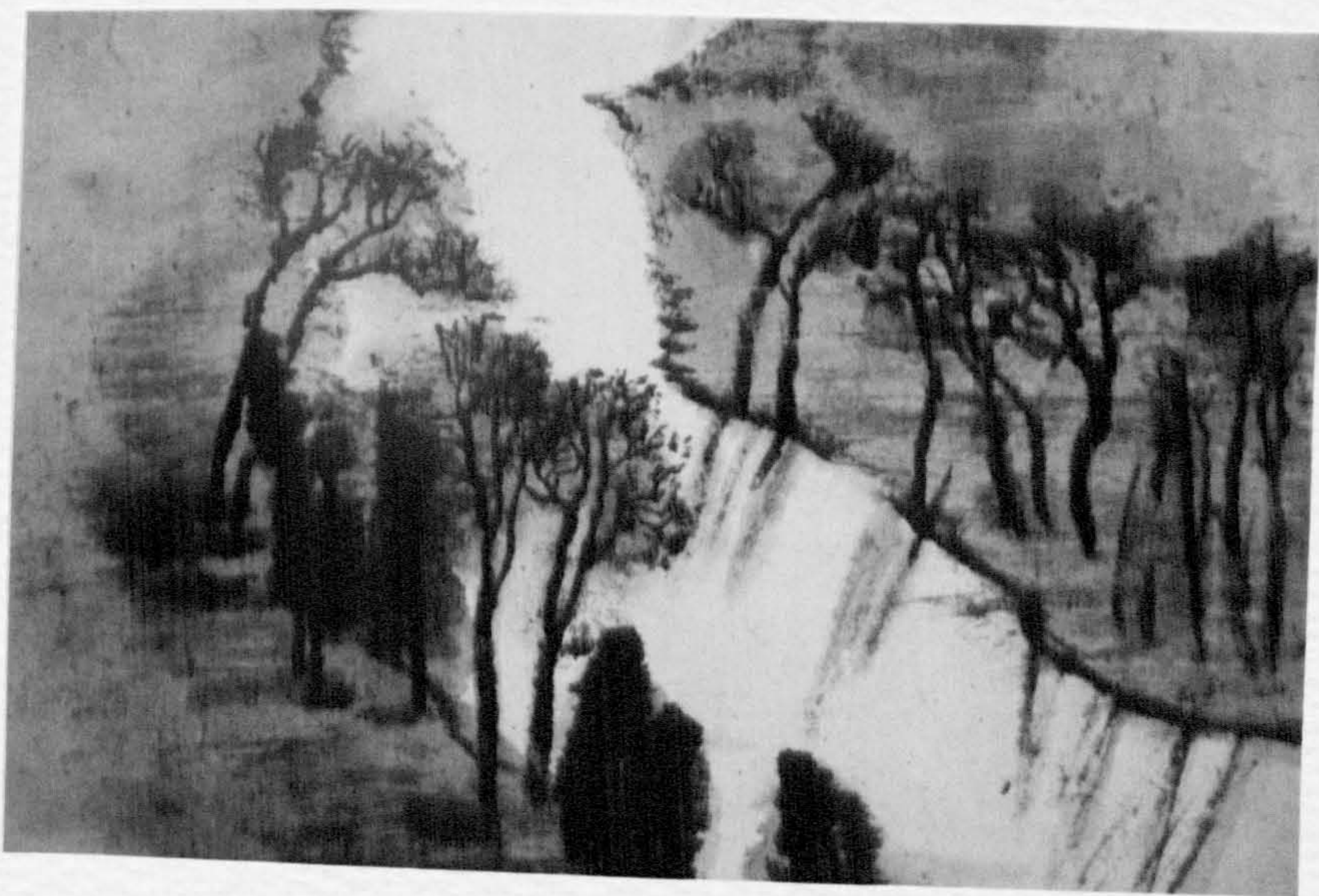


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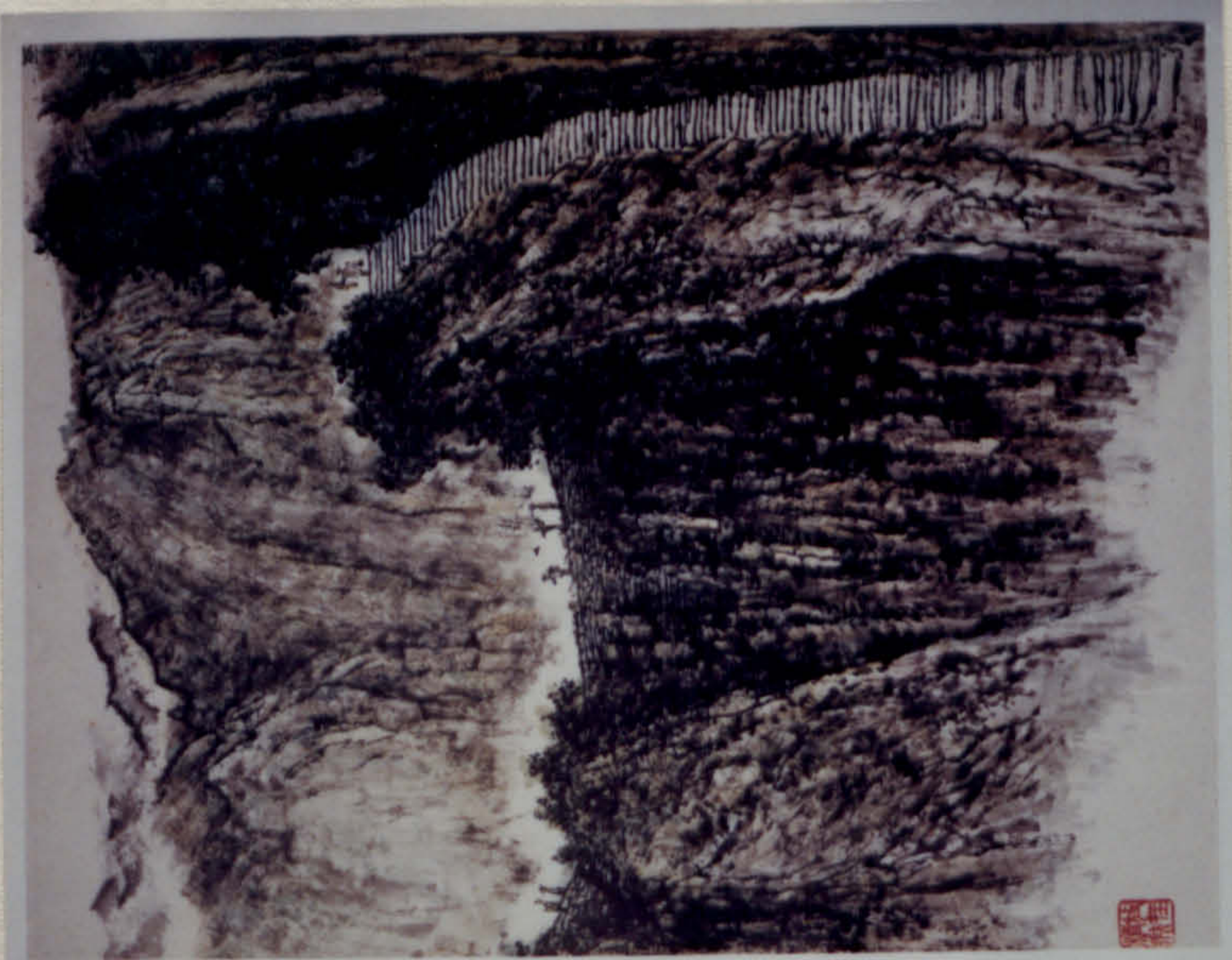


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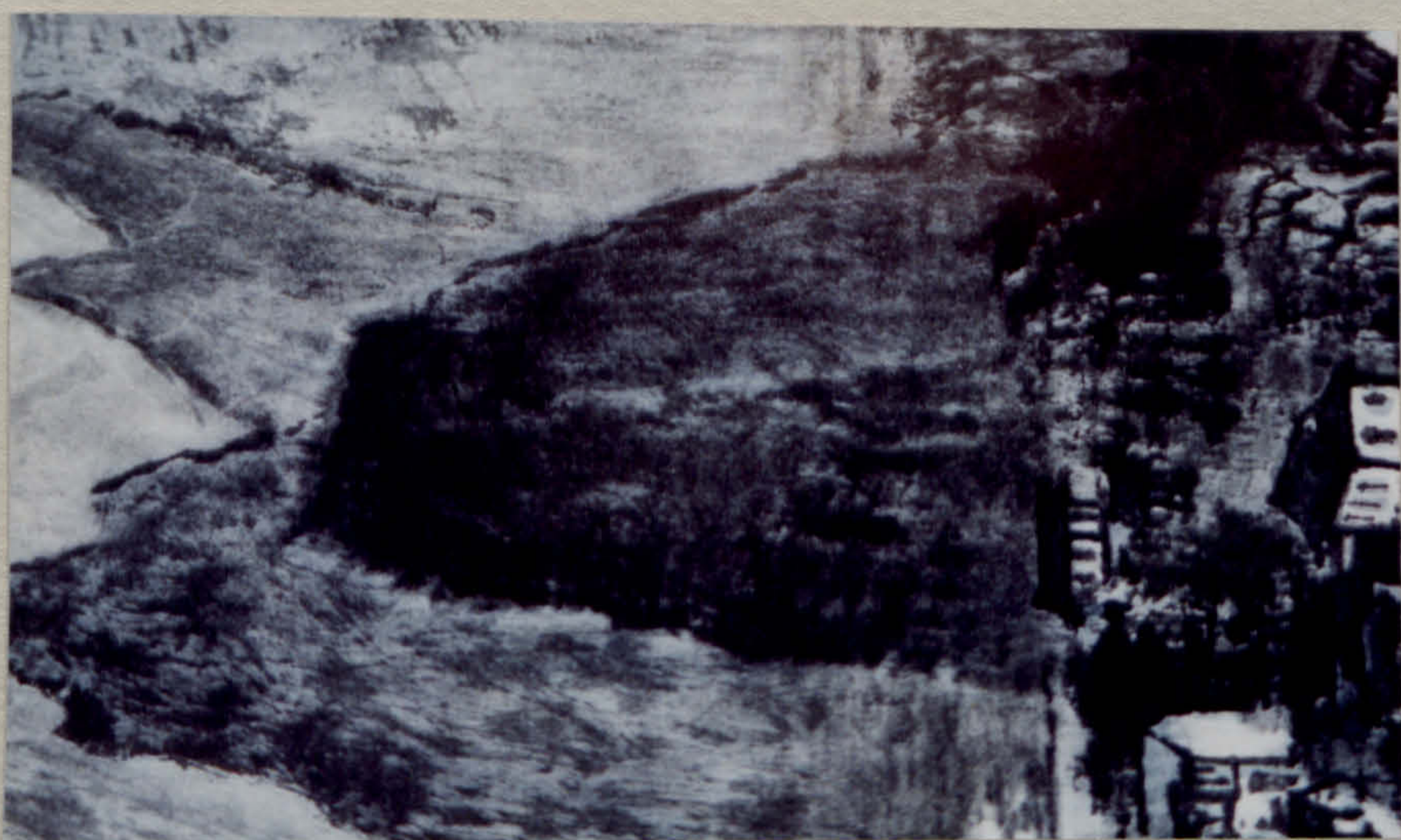


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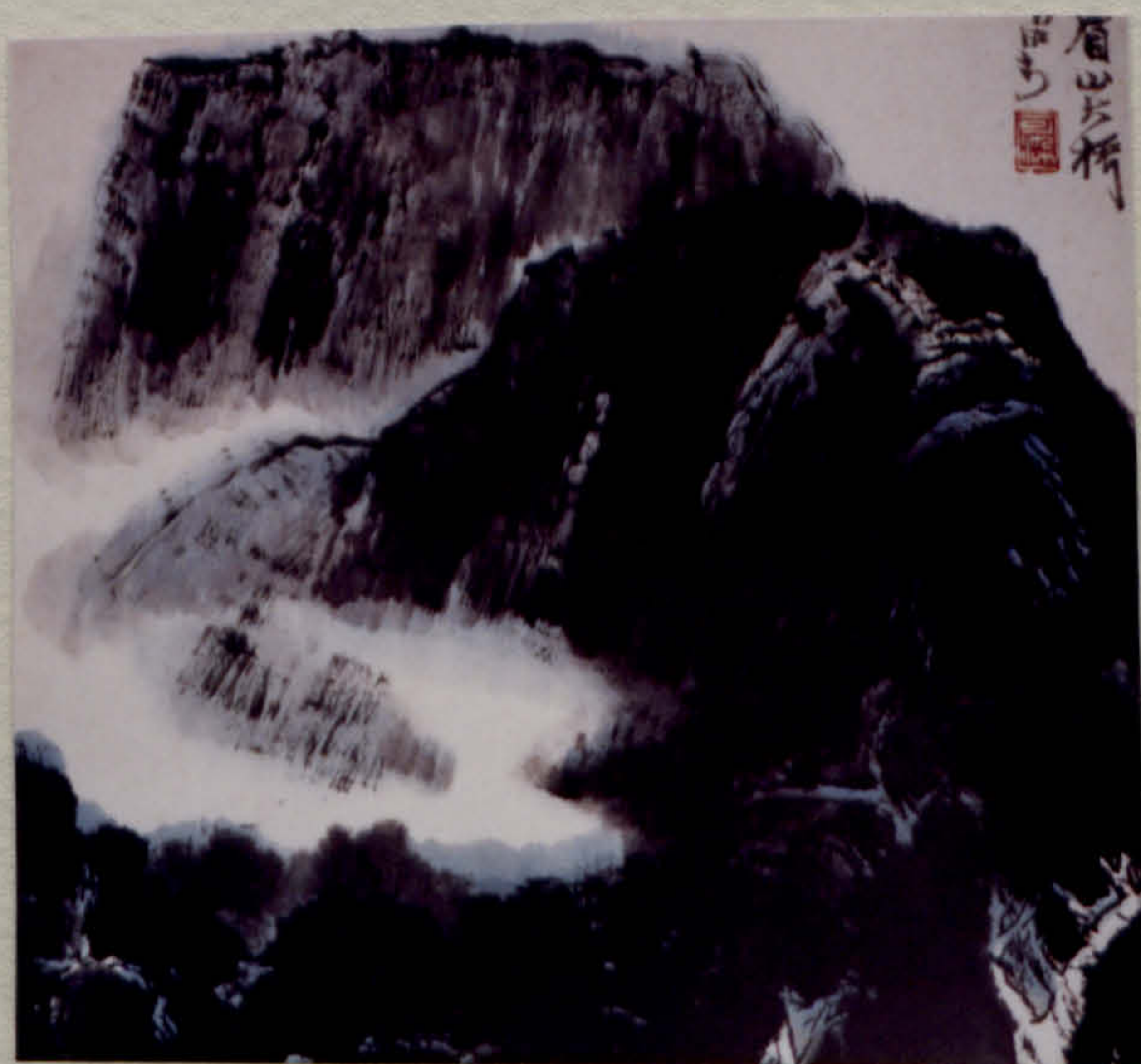


Plate 126

Plate 127



Plate 128



Plate 129





Plate 130



Plate 131

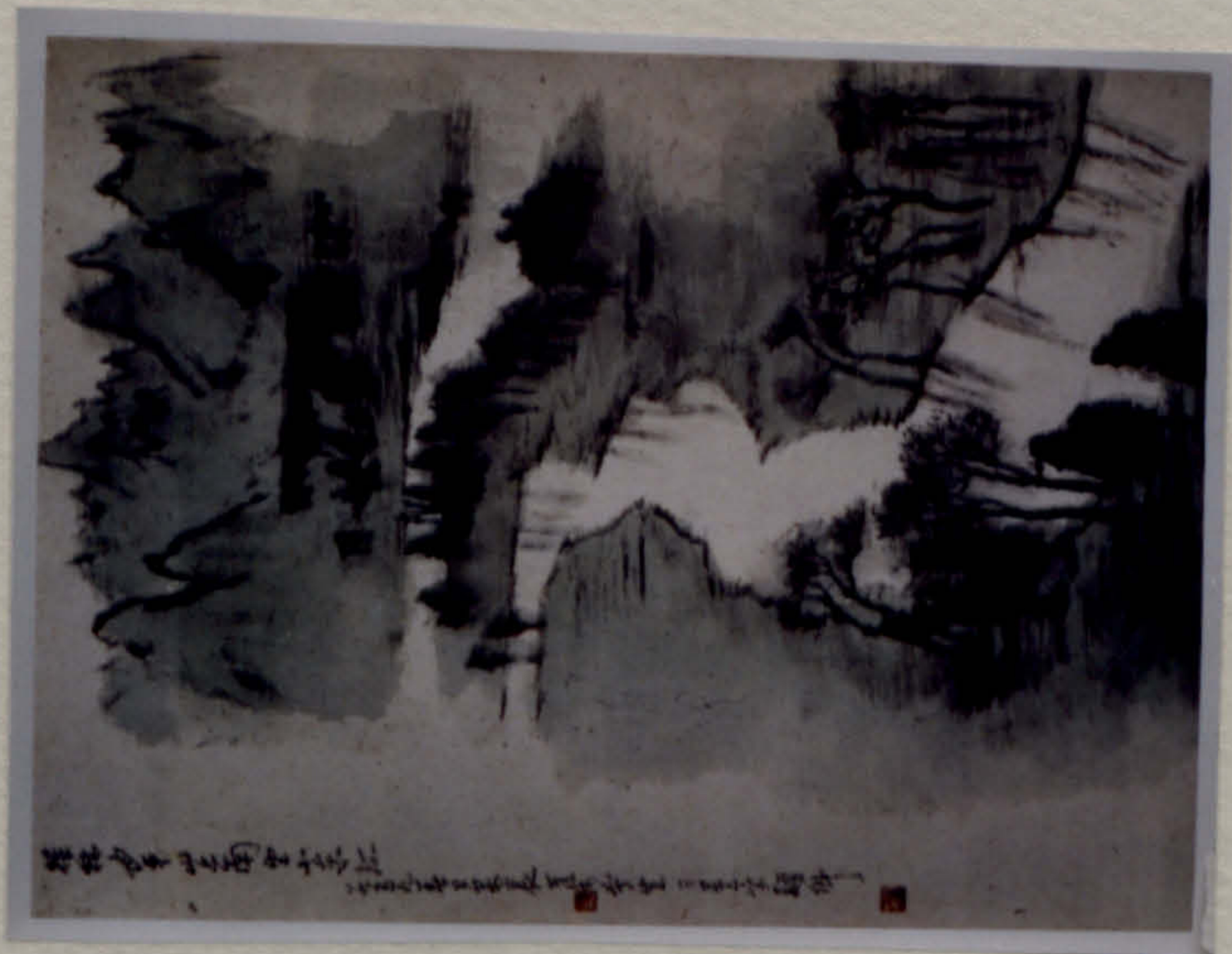


Plate 132

Plate 133



Plate 134



Plate 135

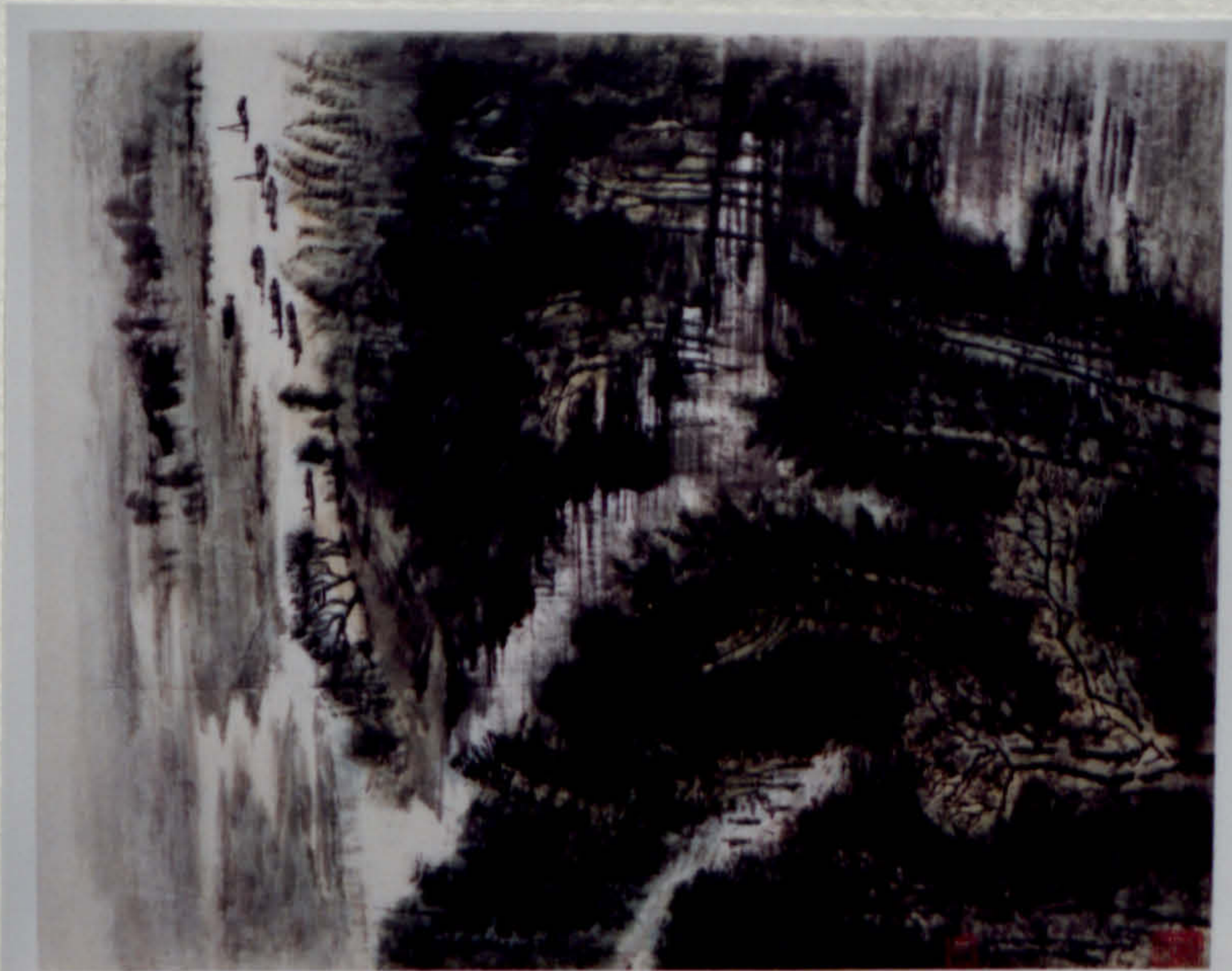




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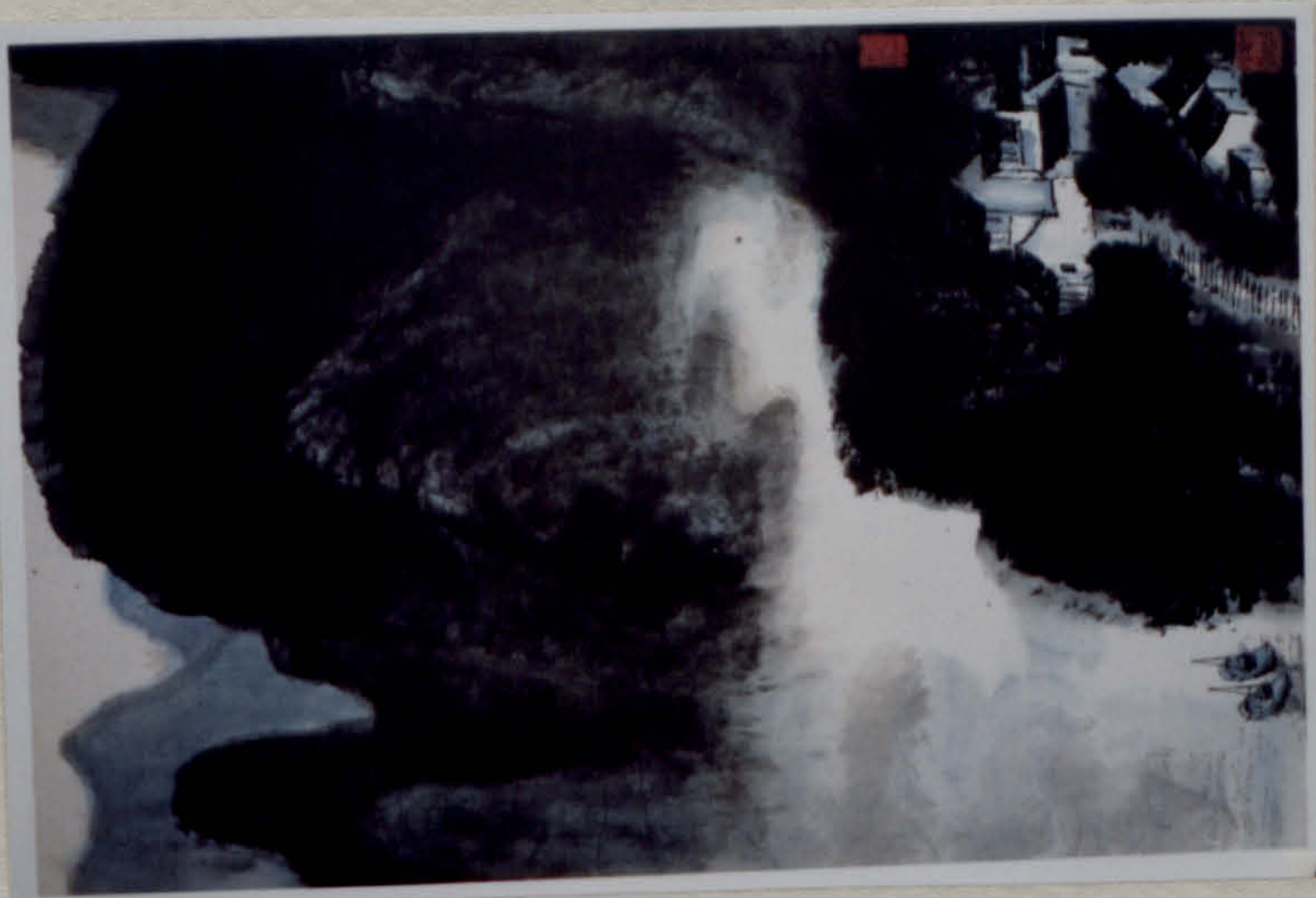
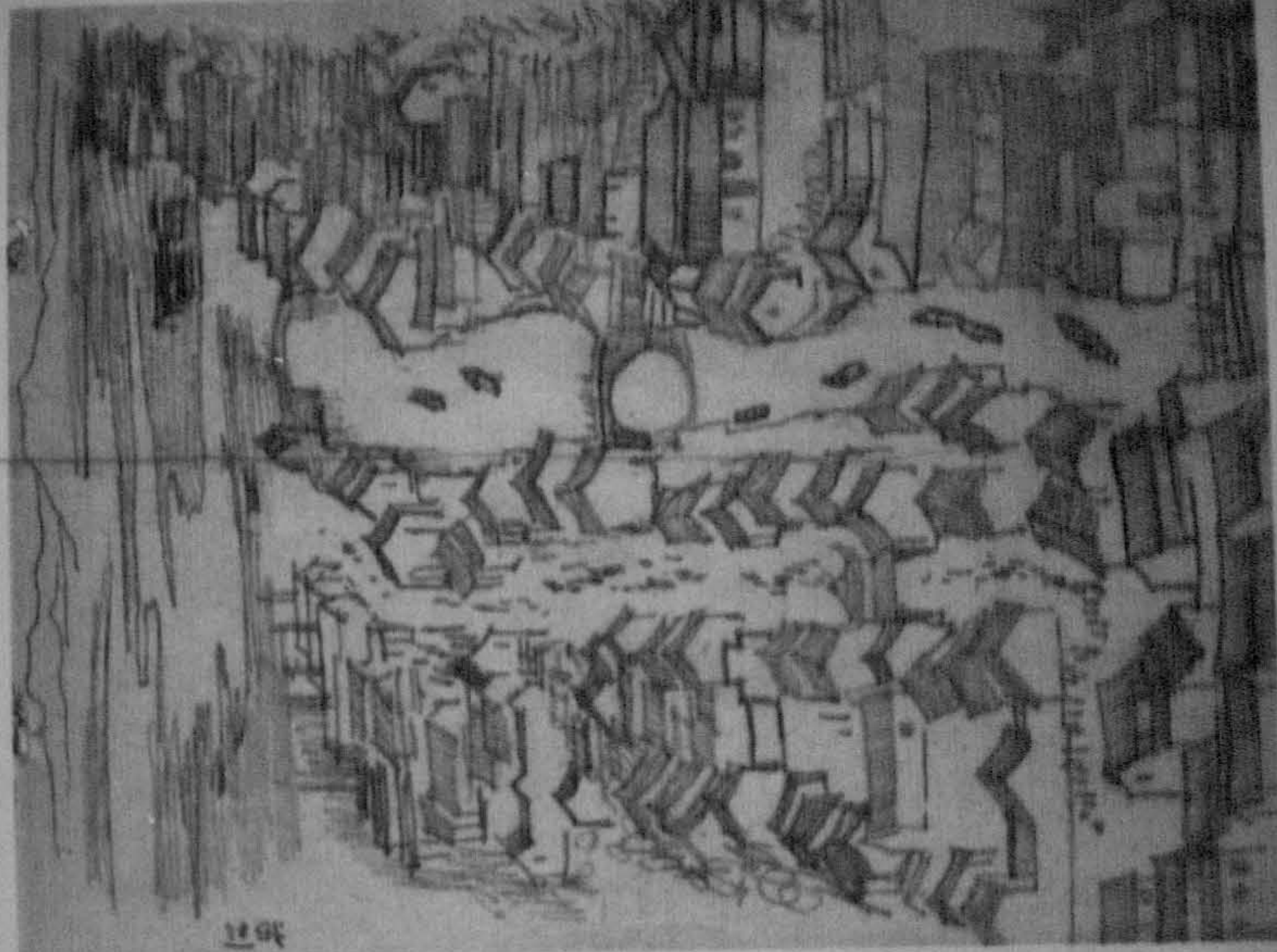


Plate 137



Plate 138

Plate 139



可的體就達大式刻是來個探墨所出頁興橋階龍

本圖紙先生的器重 | 鴻、陳之佛的重視。1944年，又

Plate 140

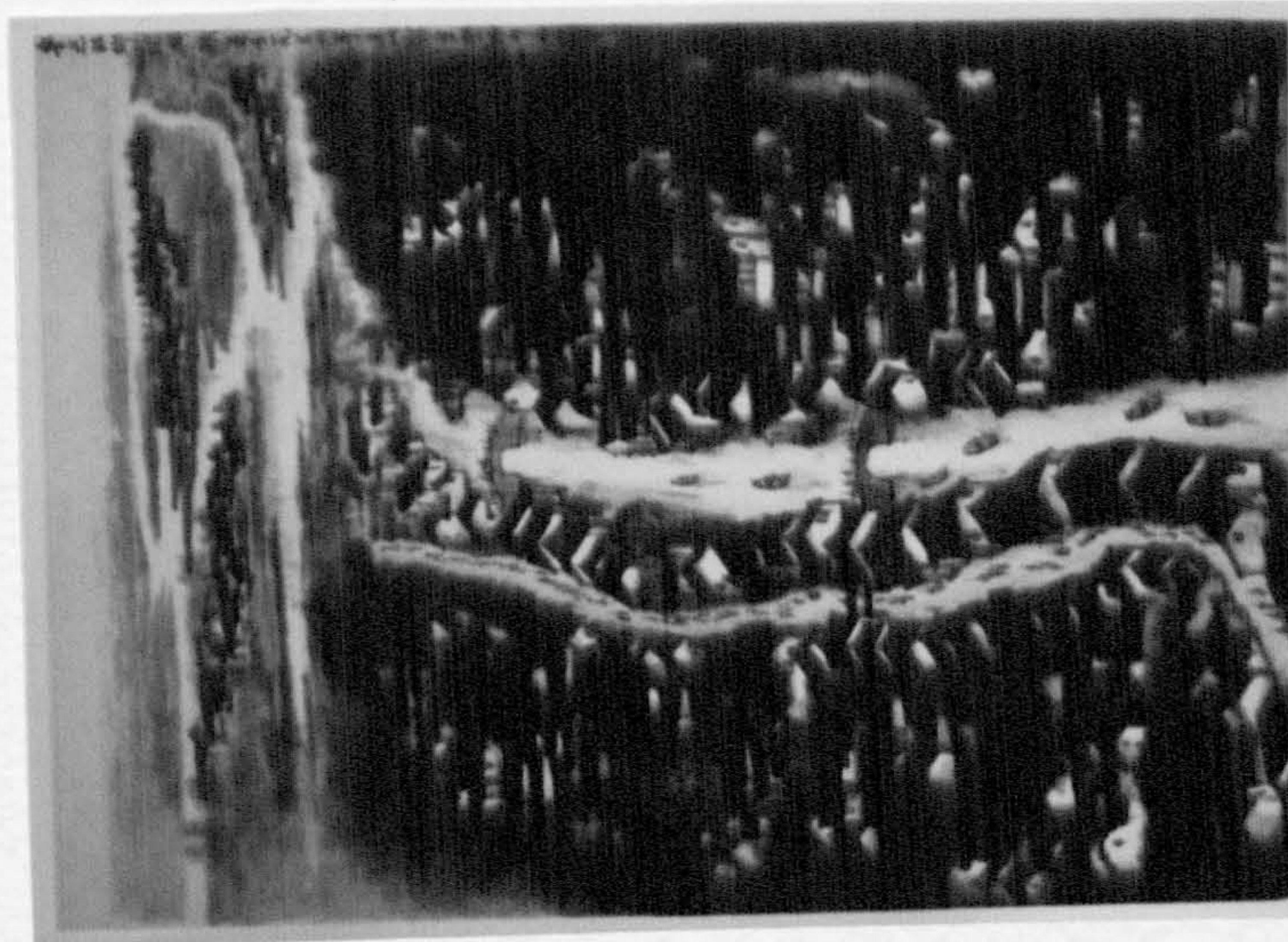


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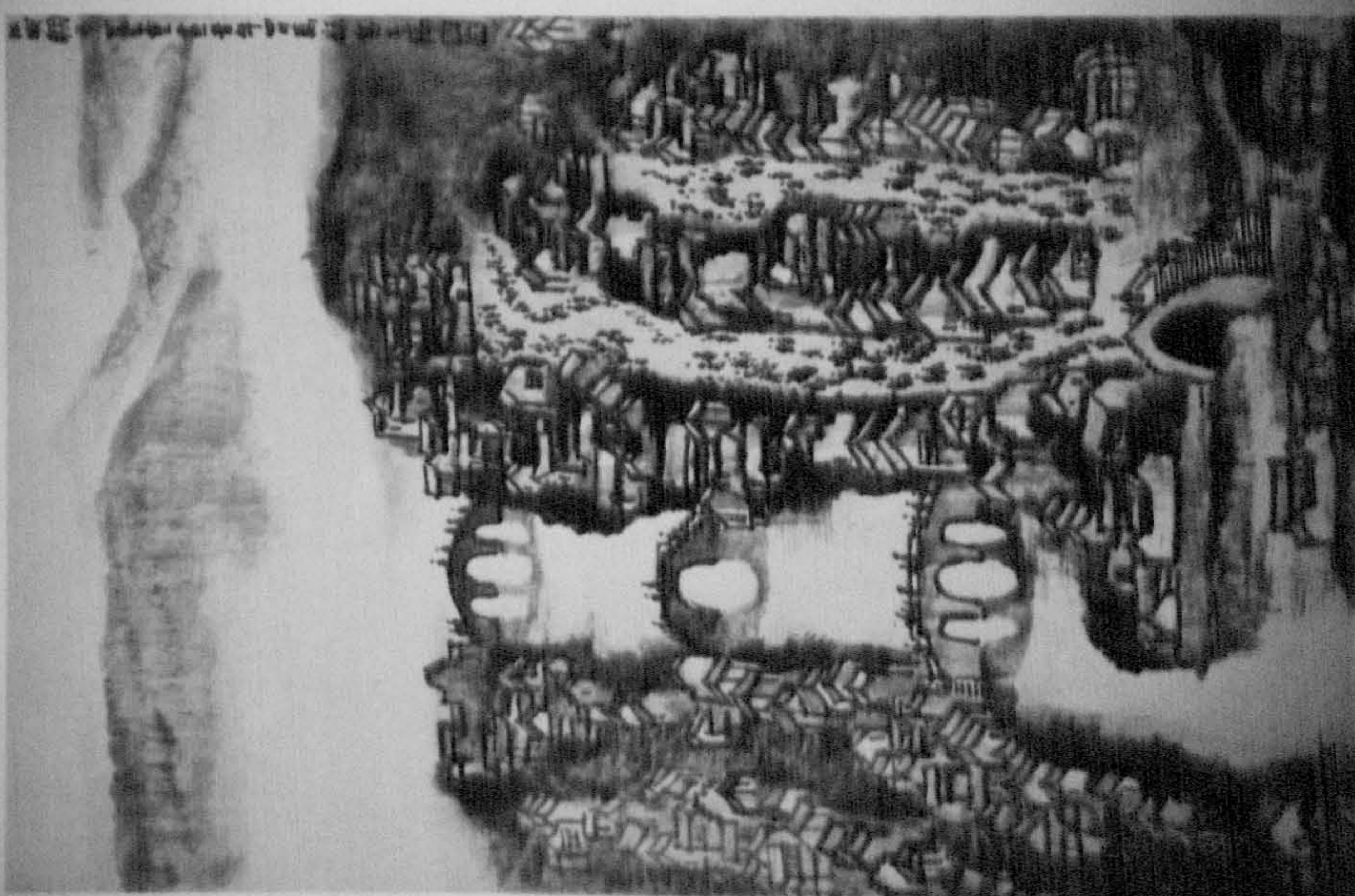




Plate 142

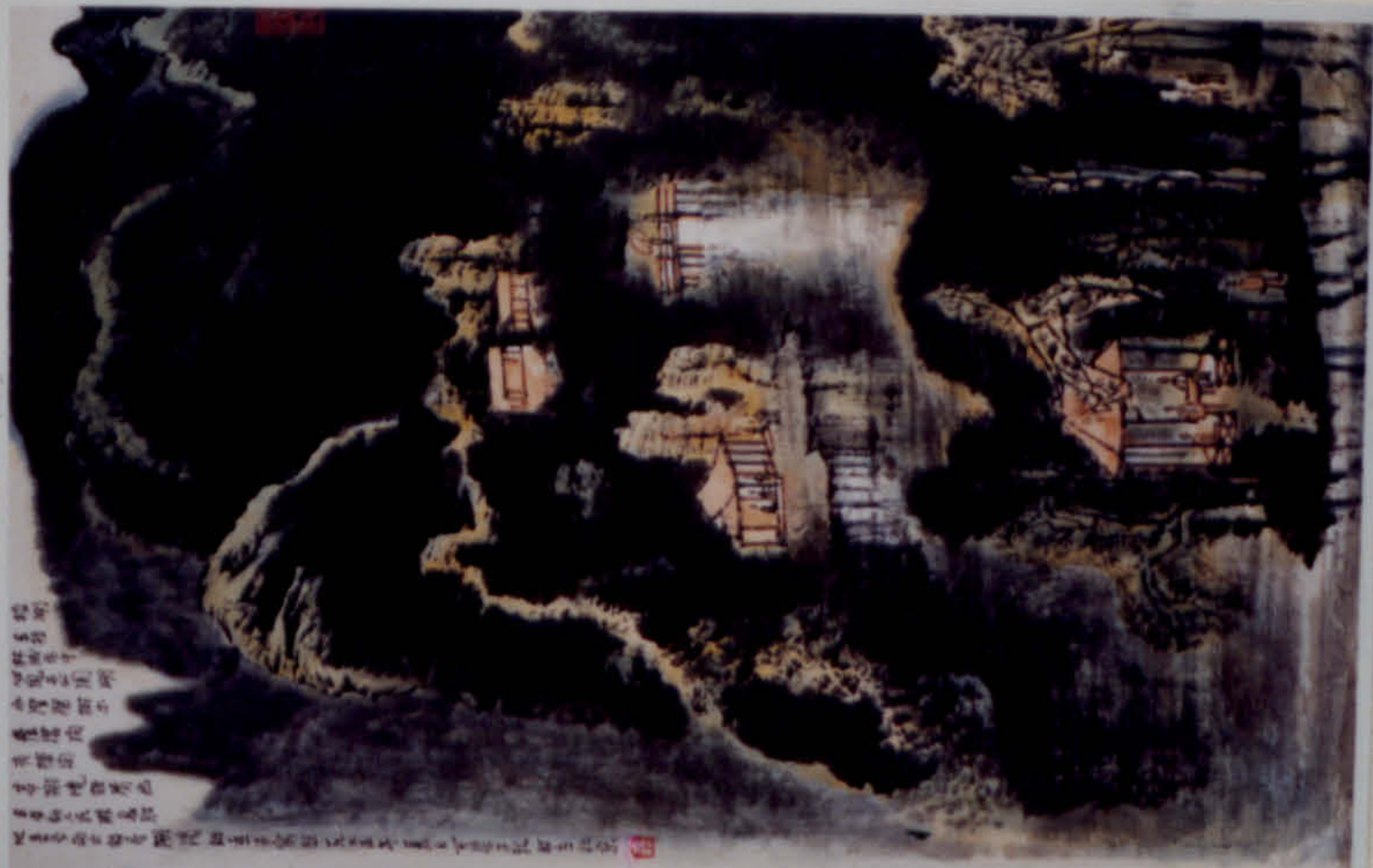


Plate 143

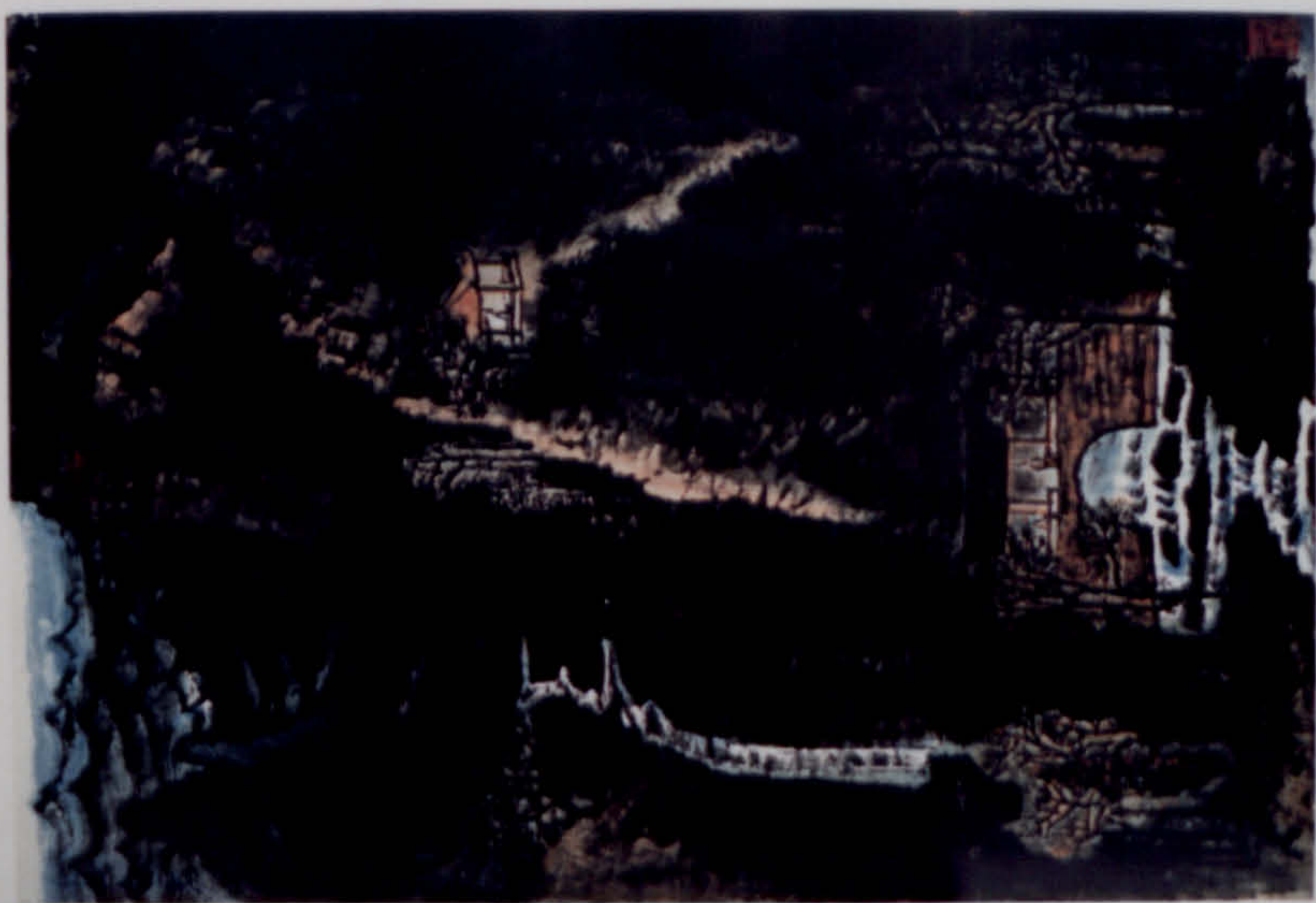
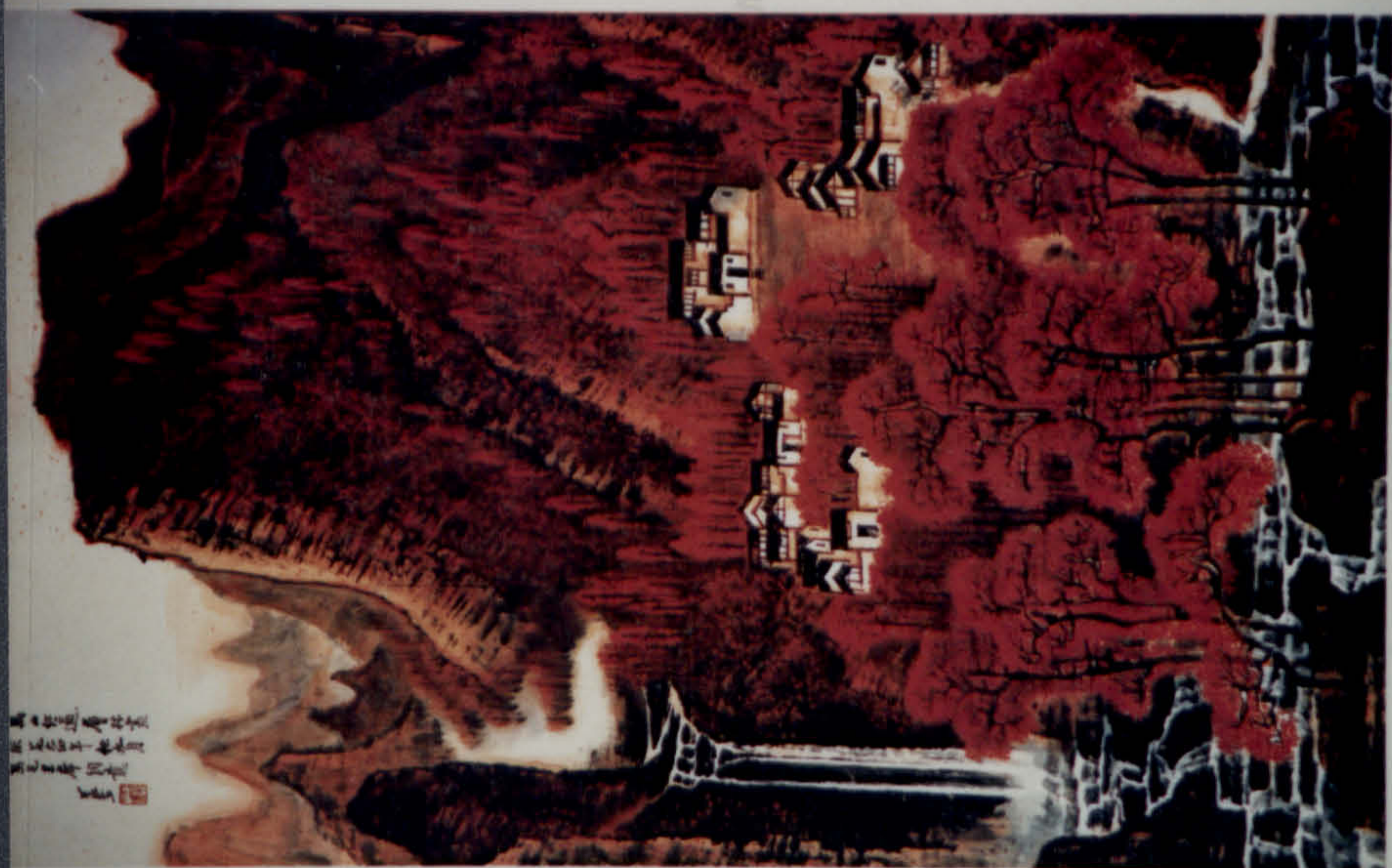


Plate 144

Plate 145



88. Jilin 1964
All the Mountains Are Red 1964

Plate 146



Plate 147

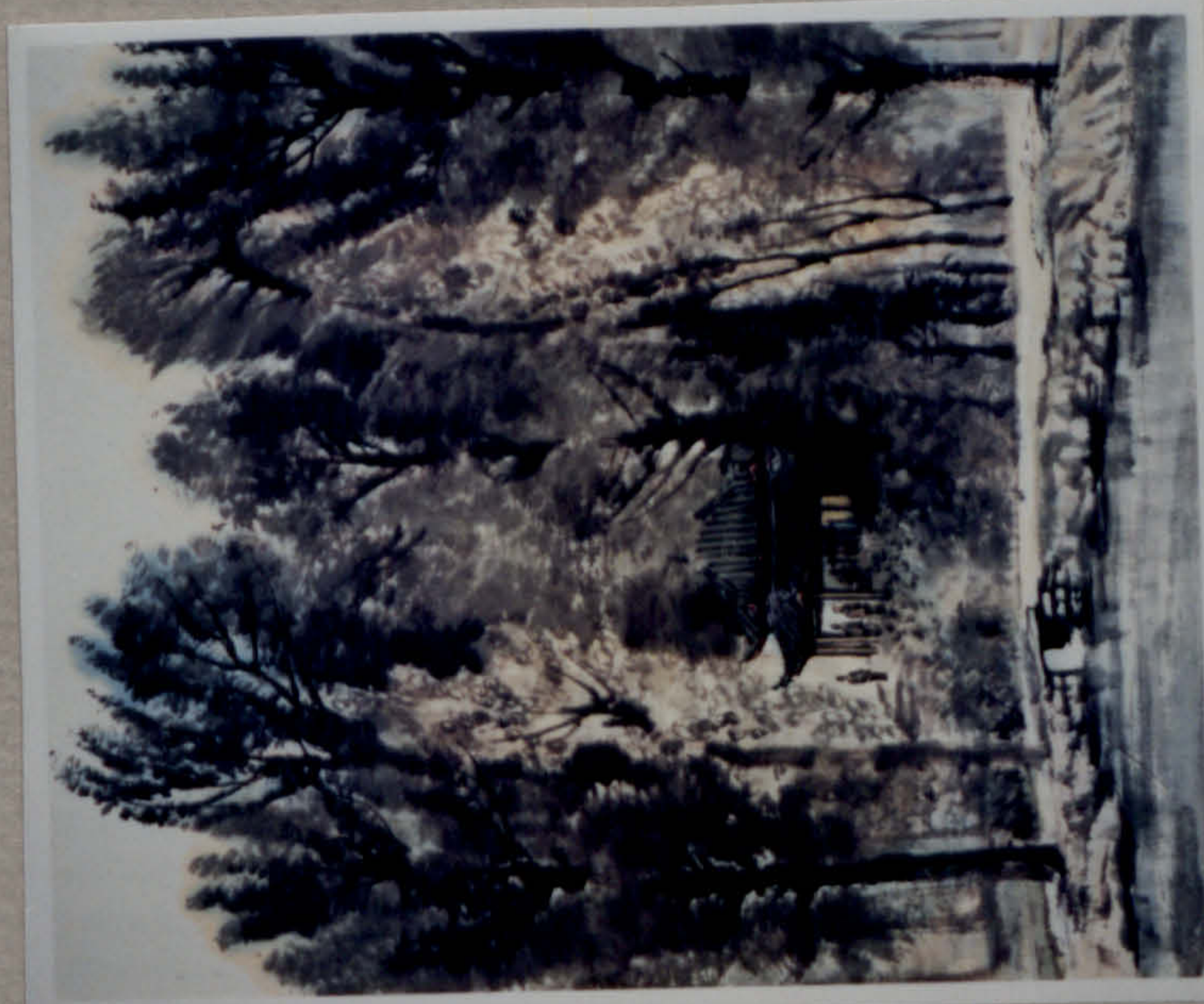




Plate 148

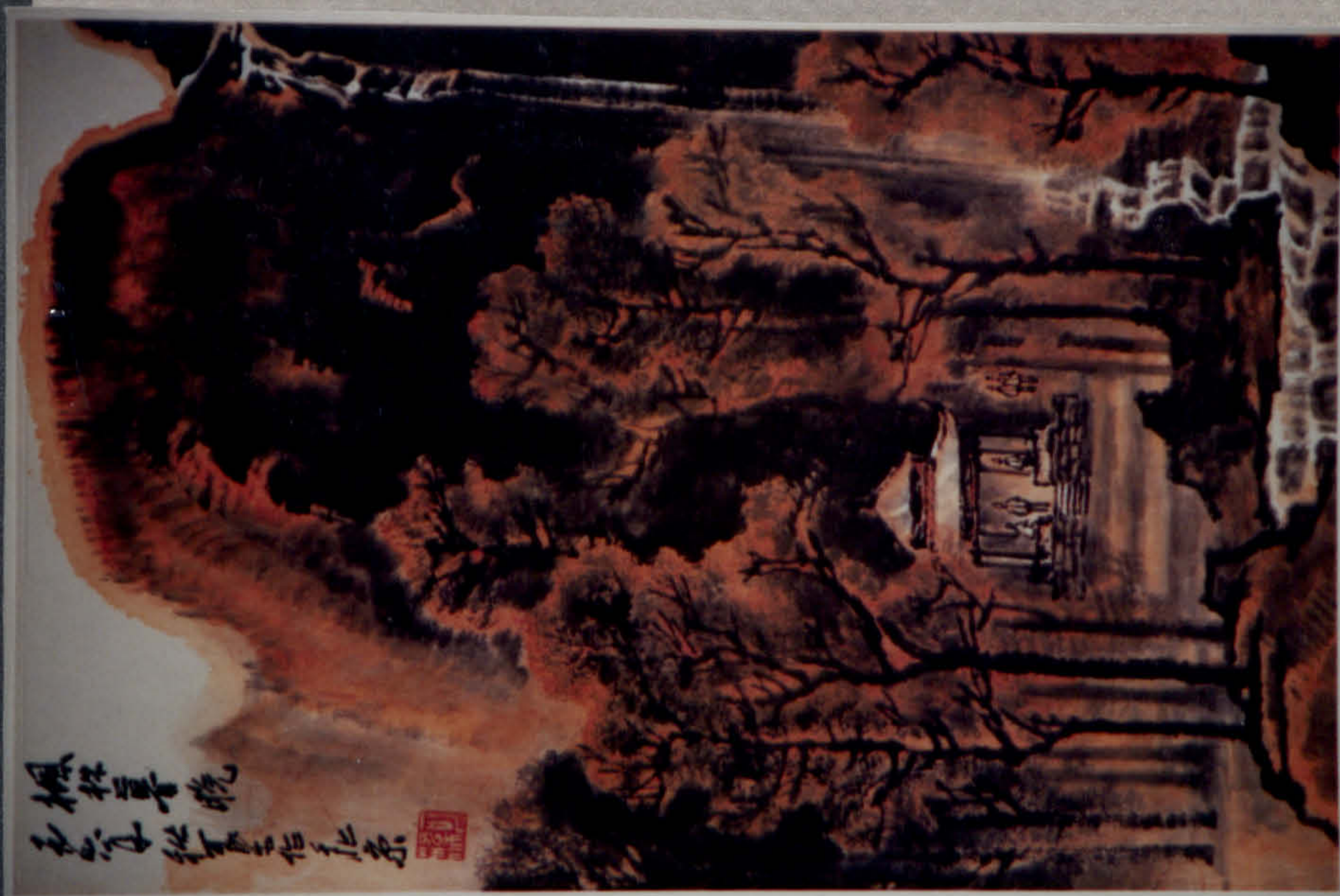


Plate 149



Plate 150

Plate 151



102. 枫林暮晚 88.5 x 46.2cm 1978
Dusk in the Maple Forest 89.5 x 46.2cm 1978

Plate 152

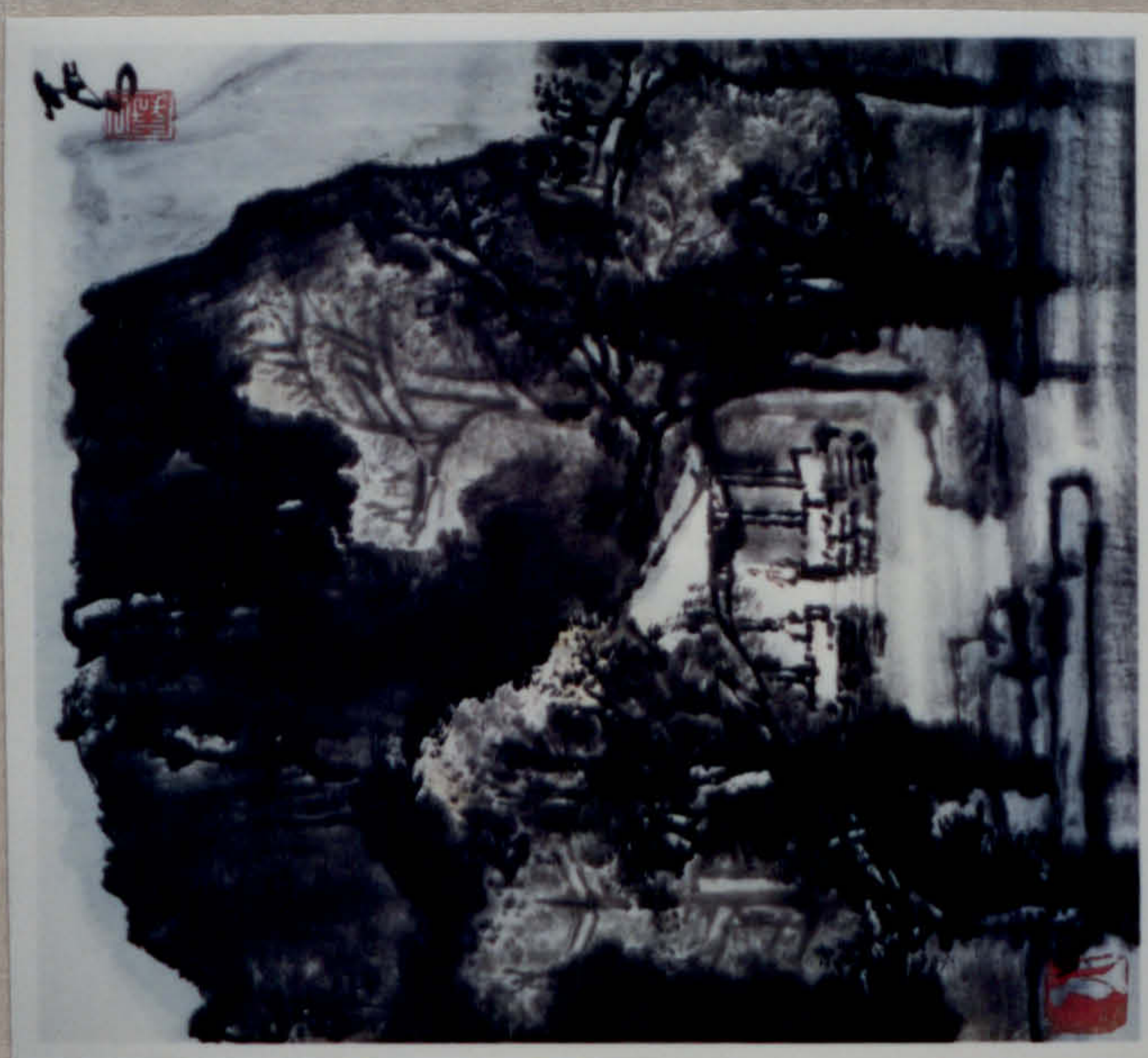


Plate 153

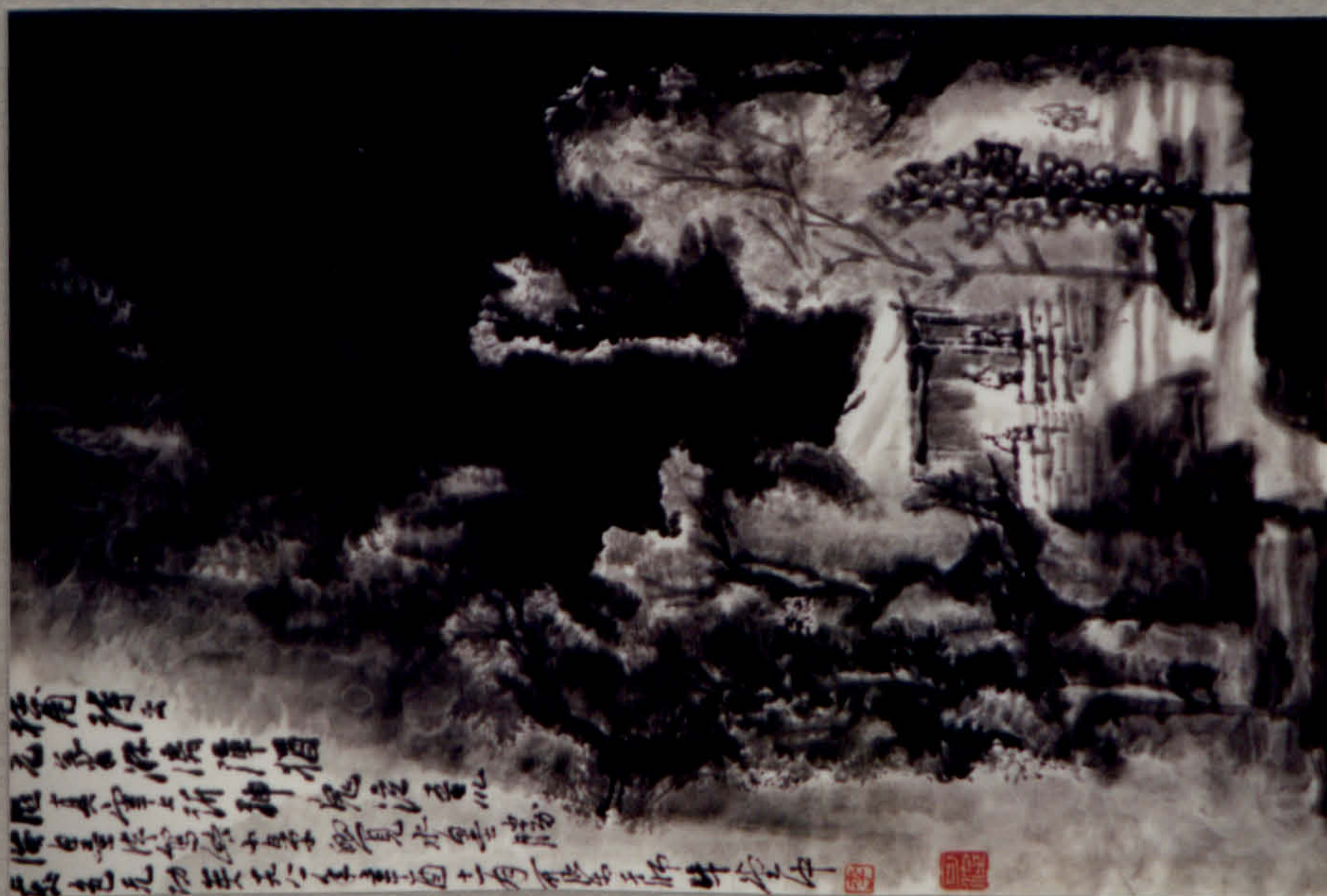




Plate 154



Plate 155



Plate 156

Plate 157



Plate 158

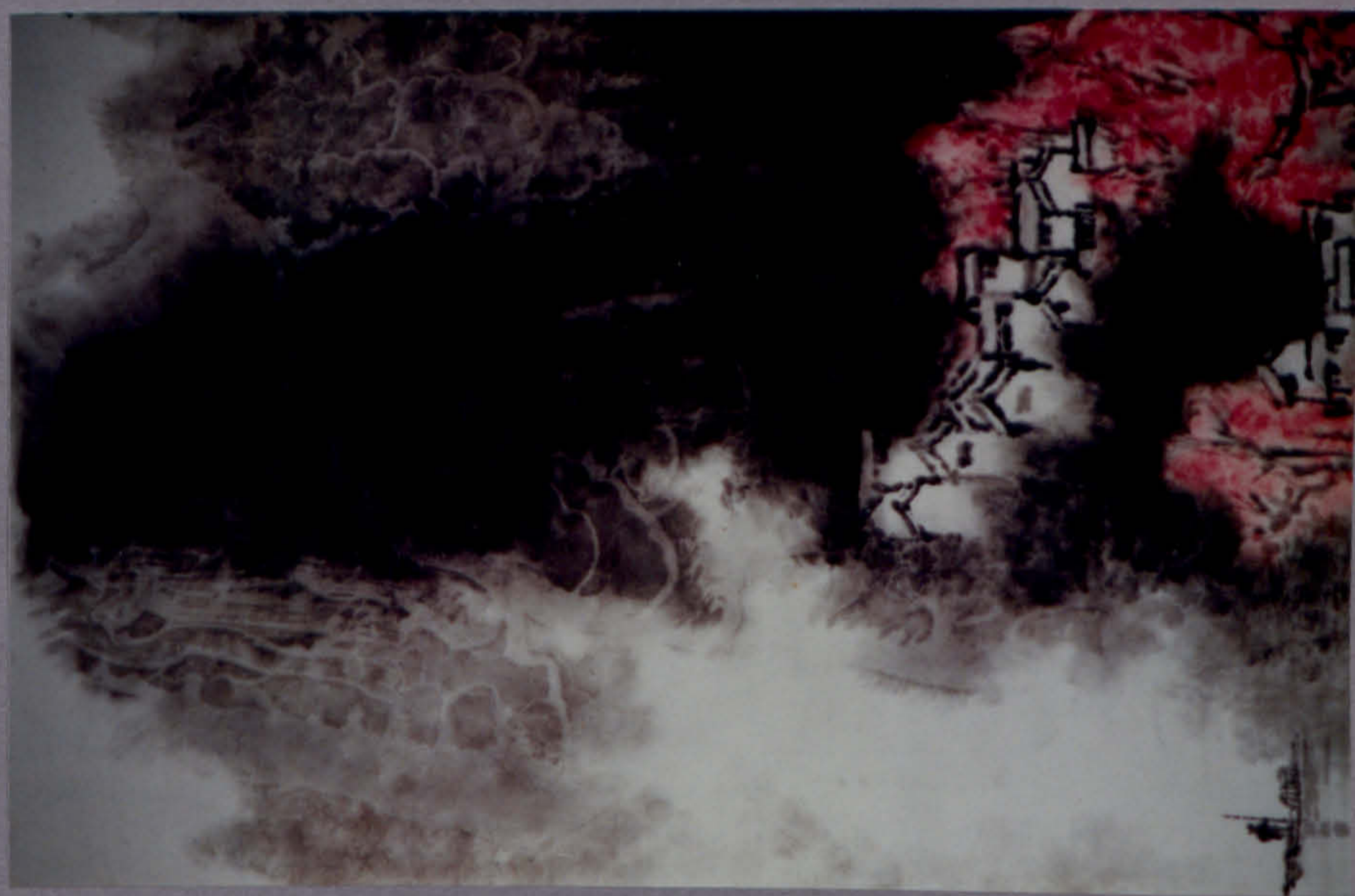


Plate 159

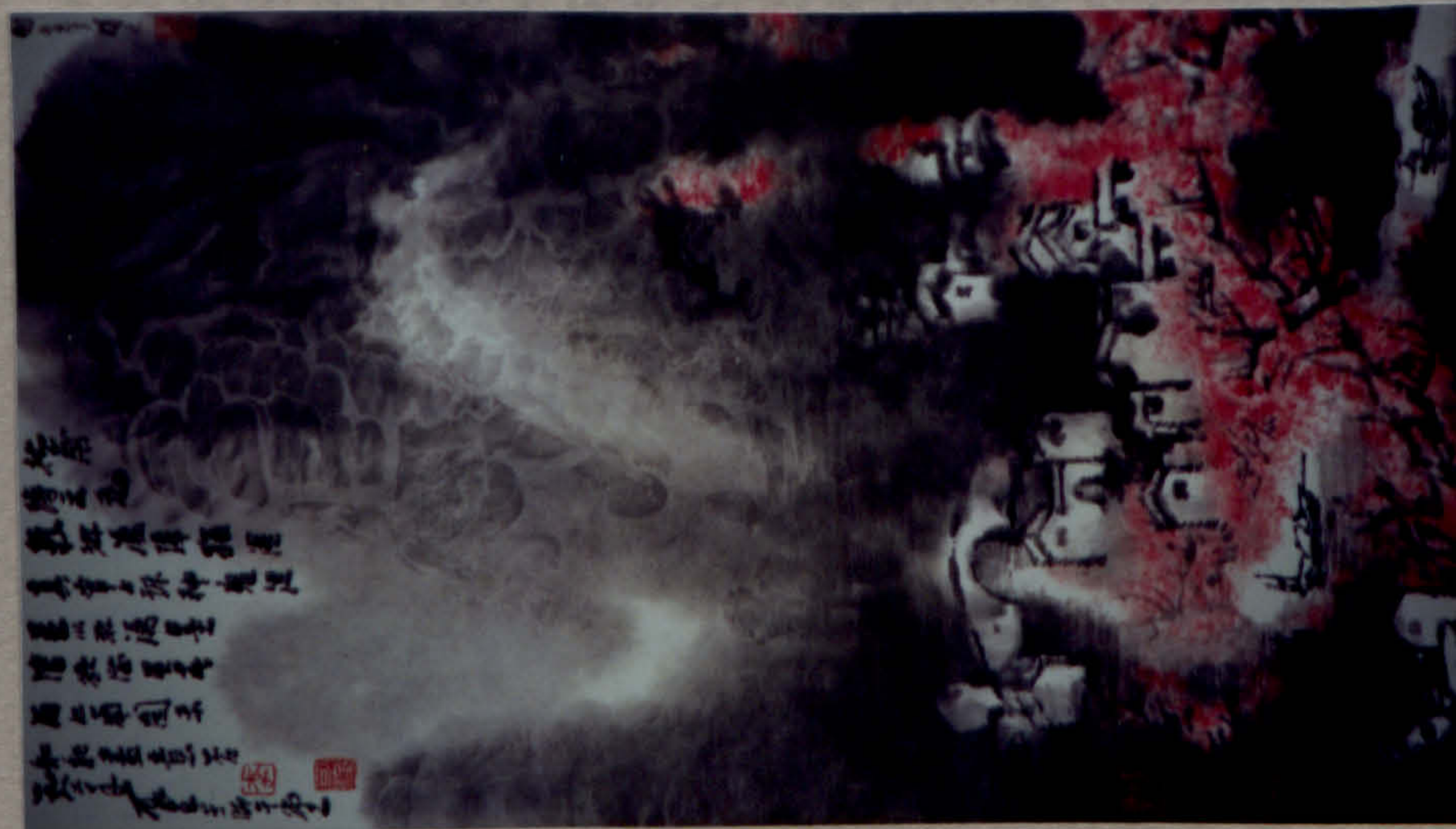




Plate 160



Plate 161



Plate 162

Plate 163



Plate 164



Plate 165

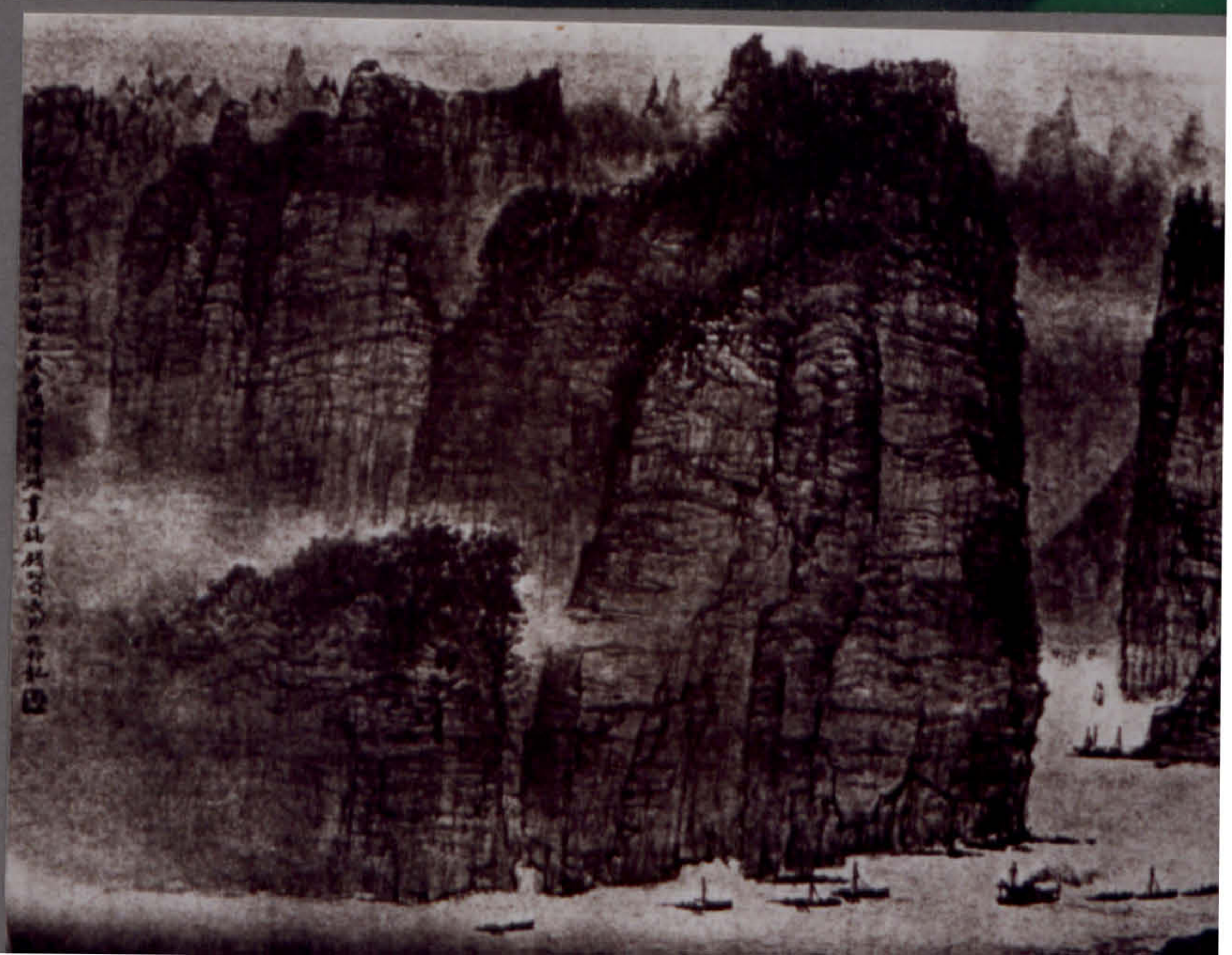




Plate 166

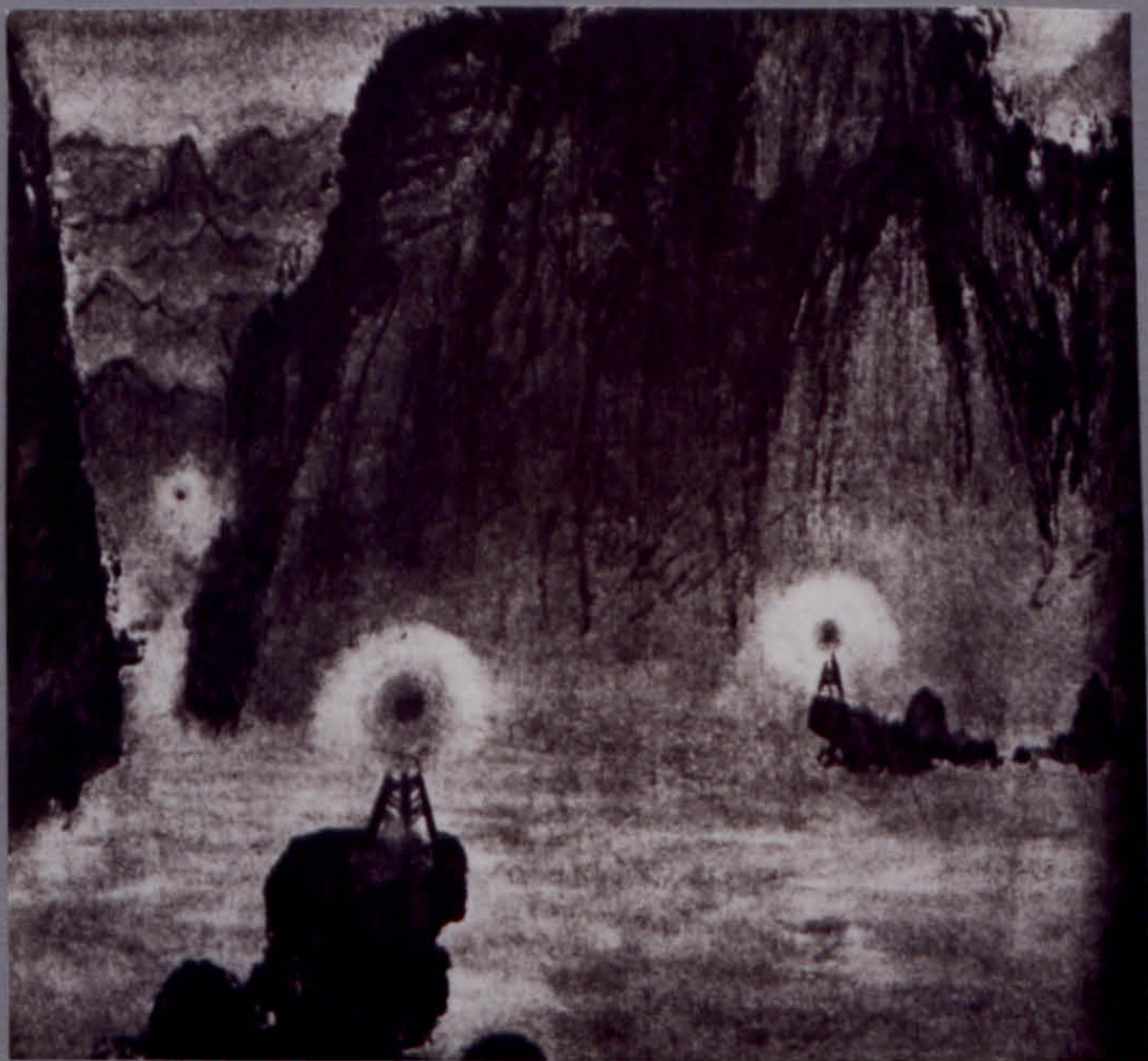


Plate 167



Plate 168

Plate 169



Plate 170

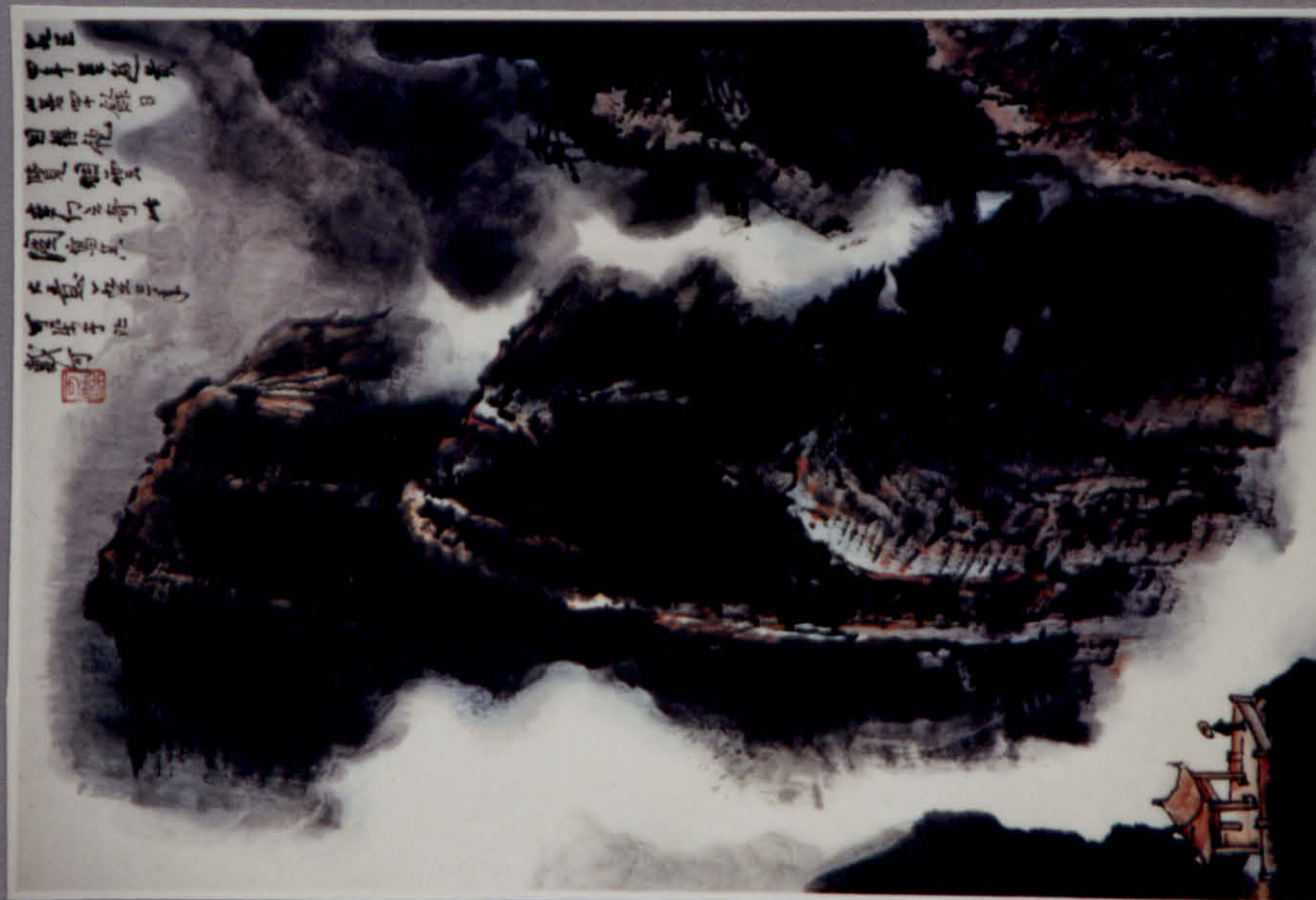


Plate 171



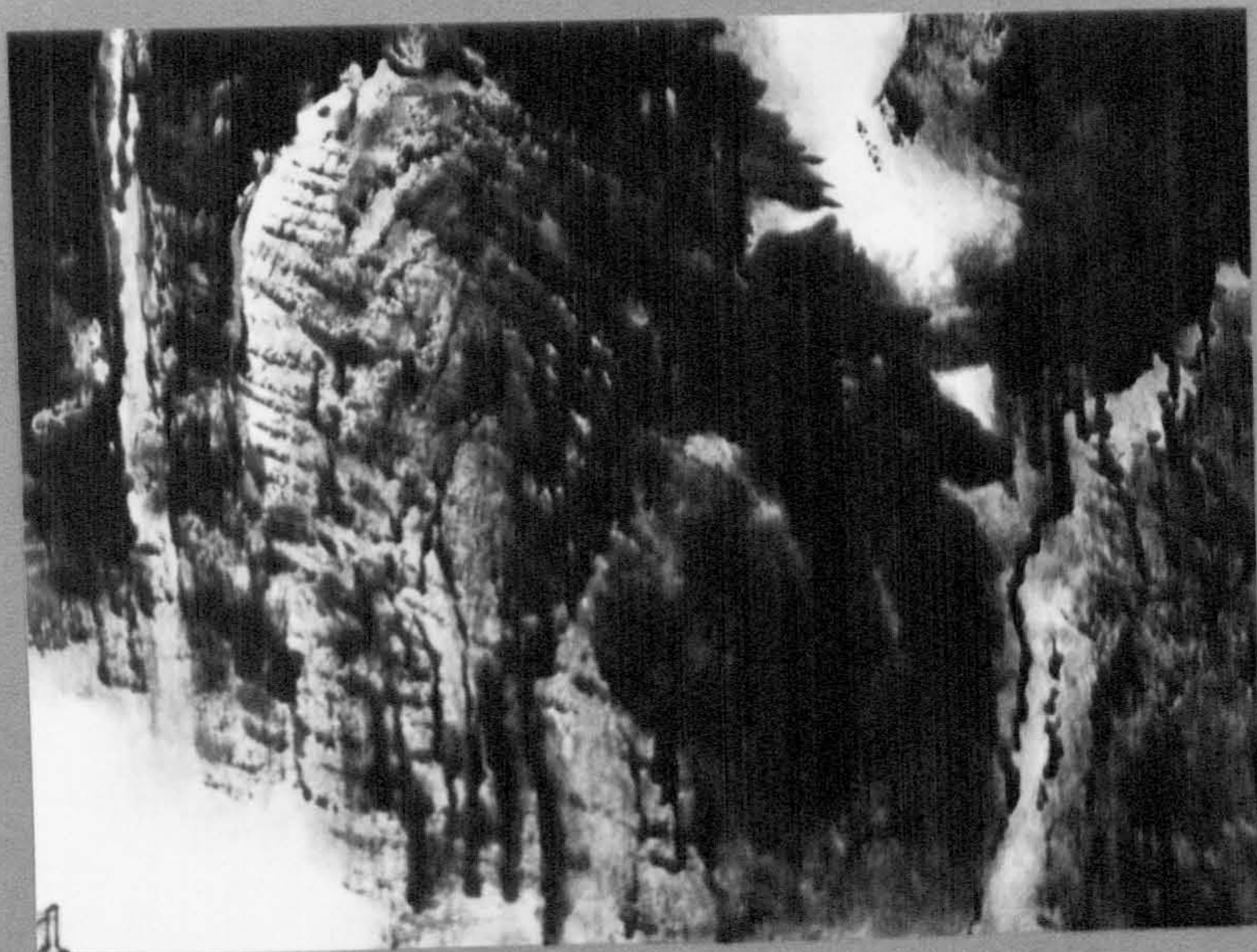


Plate 172

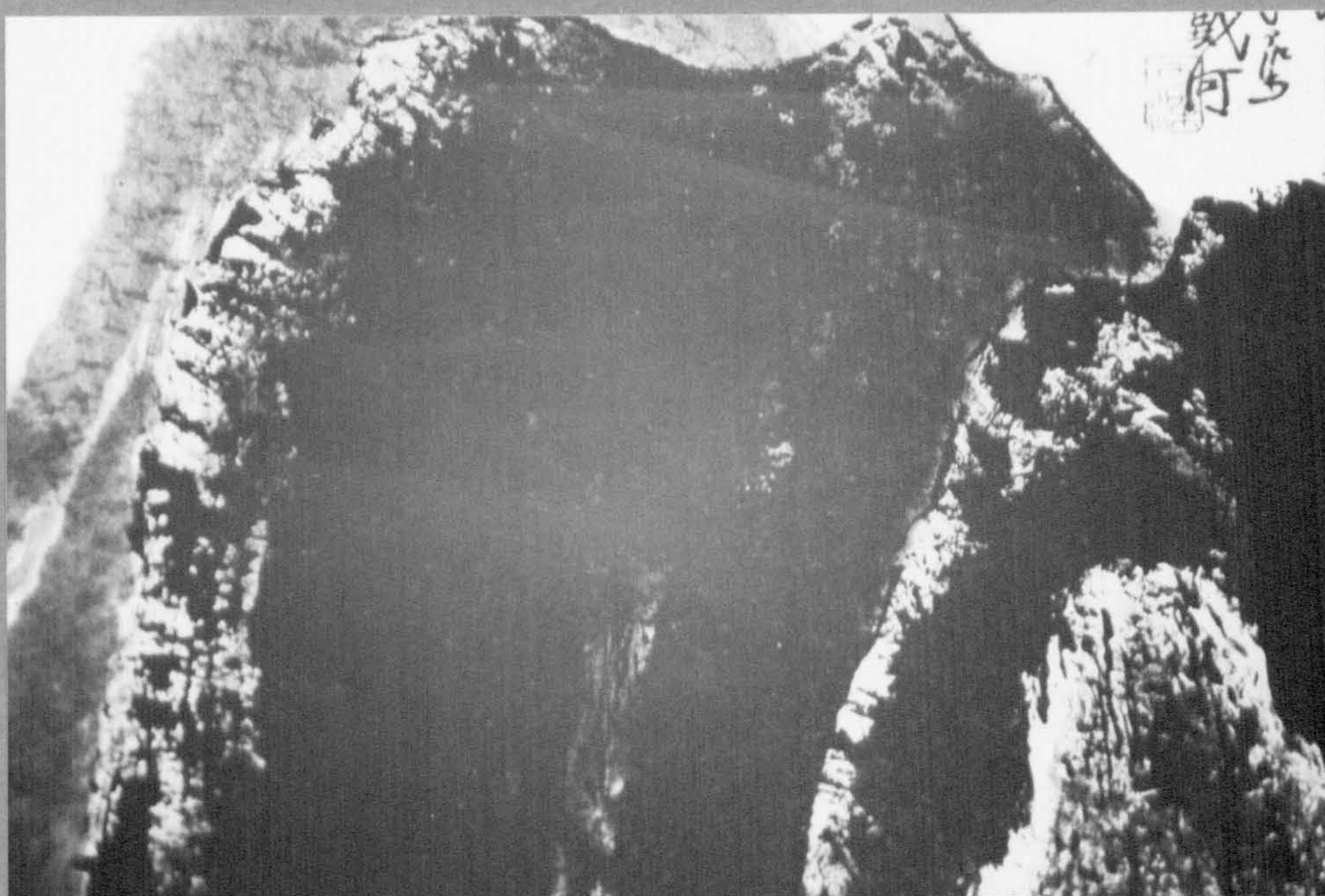


Plate 173



Plate 174

Plate 175



Plate 176



Plate 177



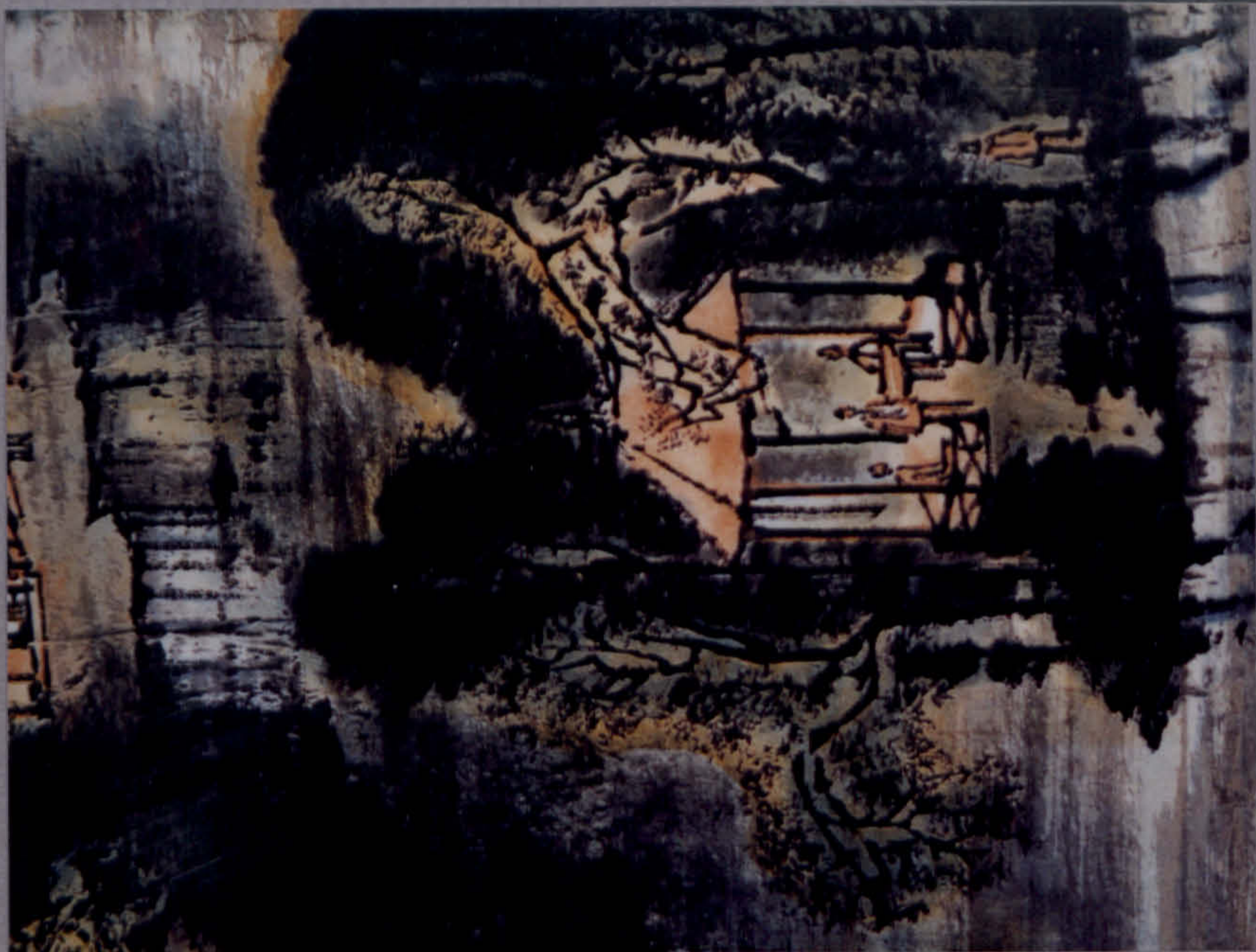


Plate 178



Plate 179

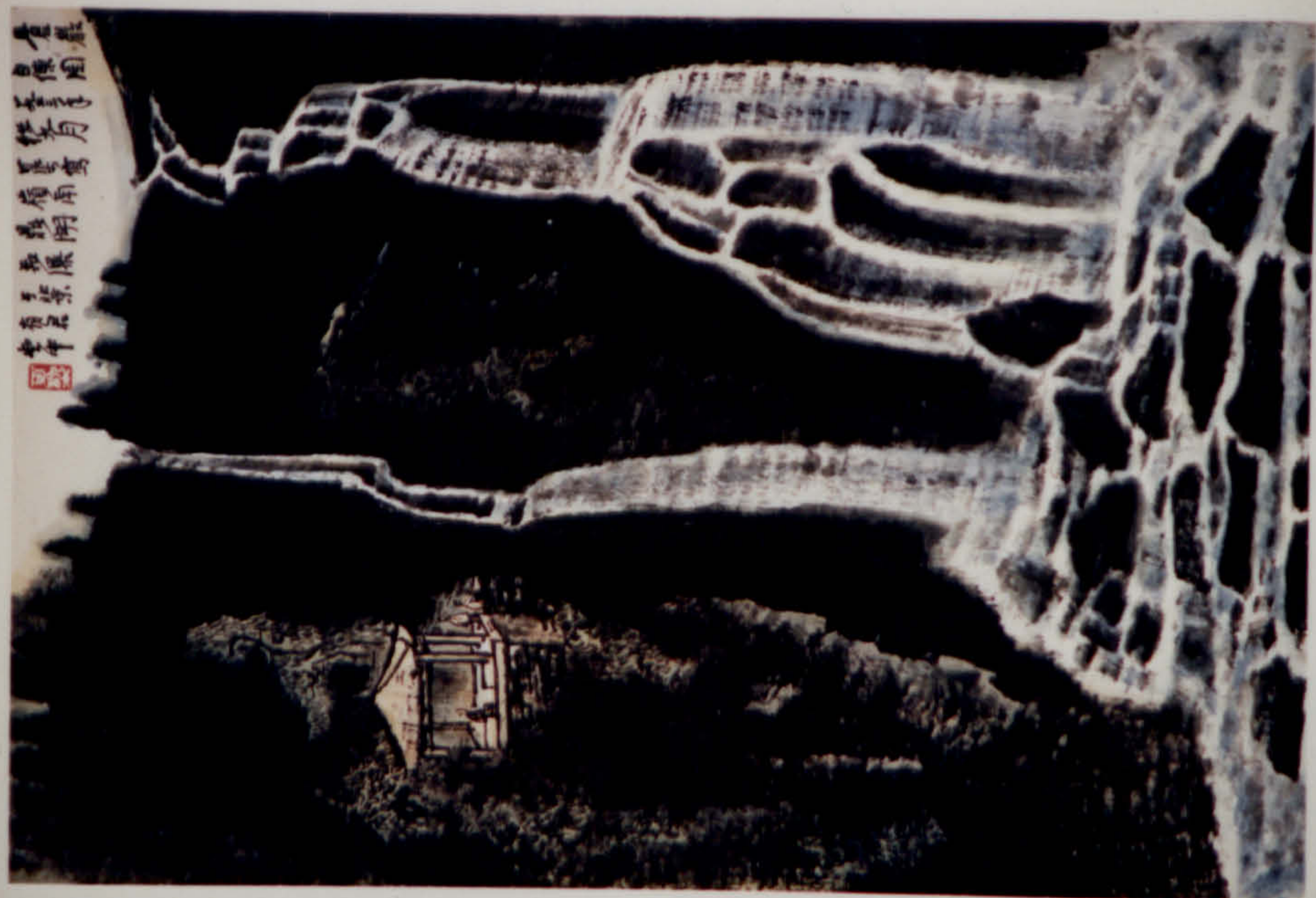


Plate 180

Plate 181



Plate 182



Plate 183

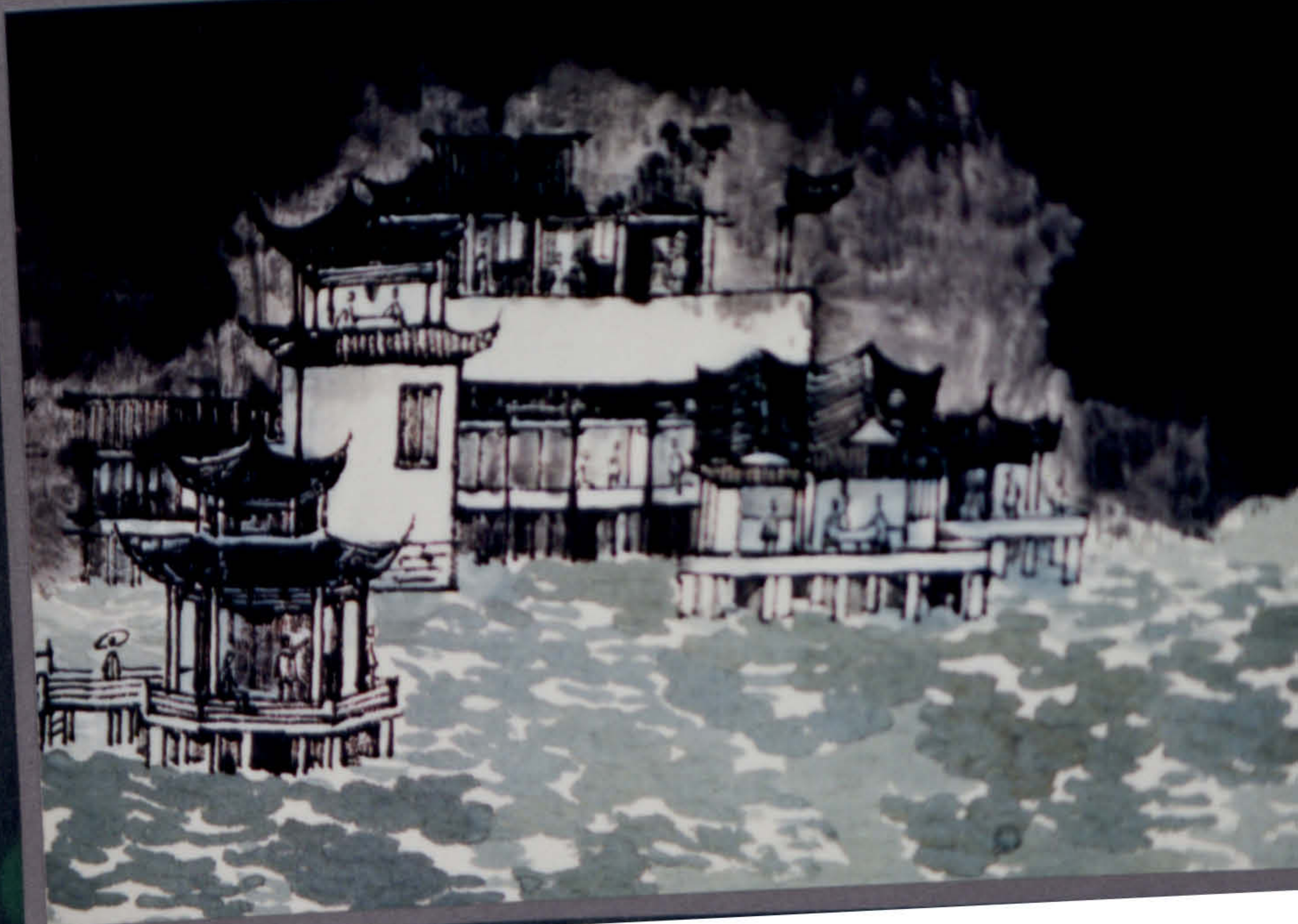




Plate 184

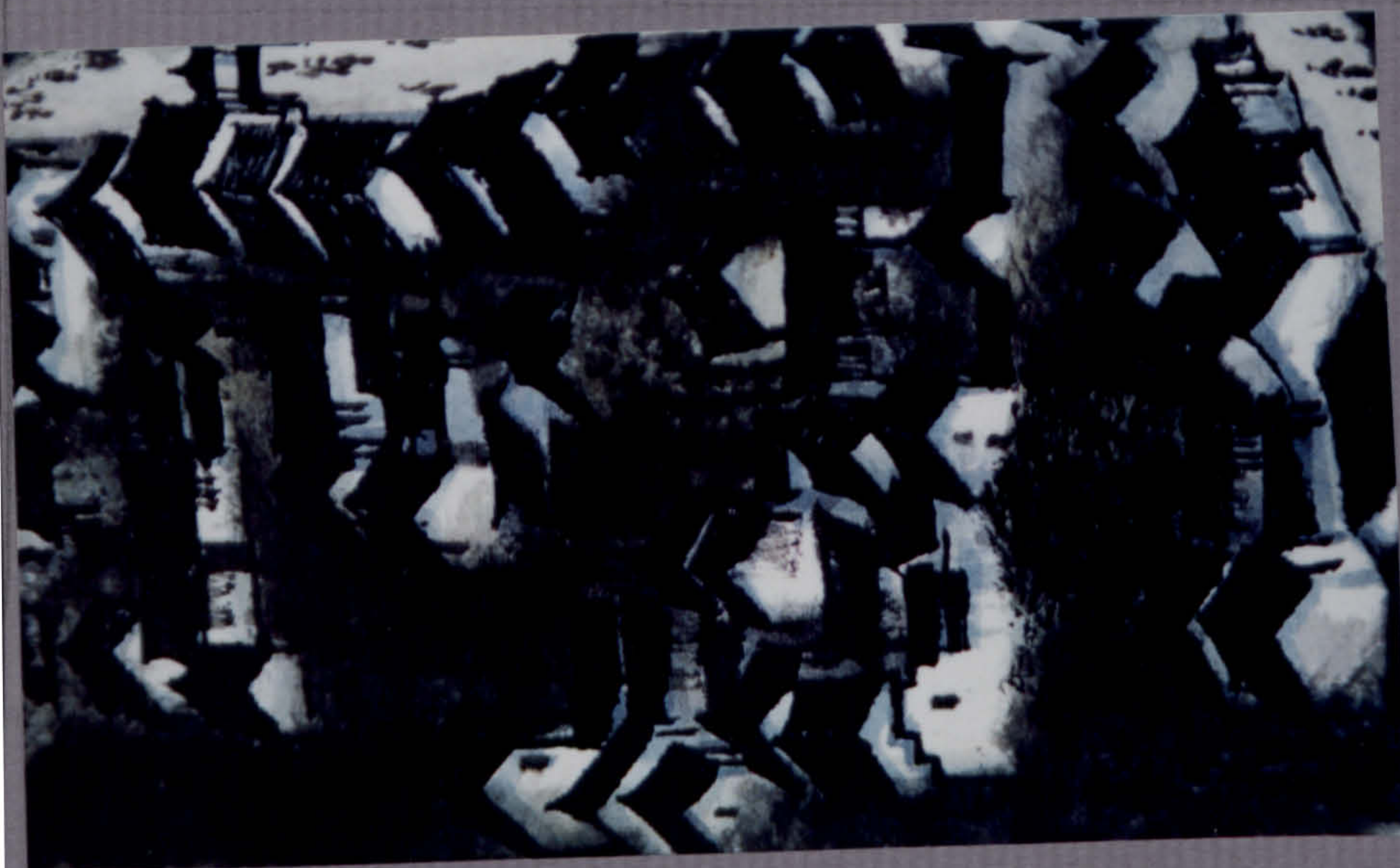


Plate 185

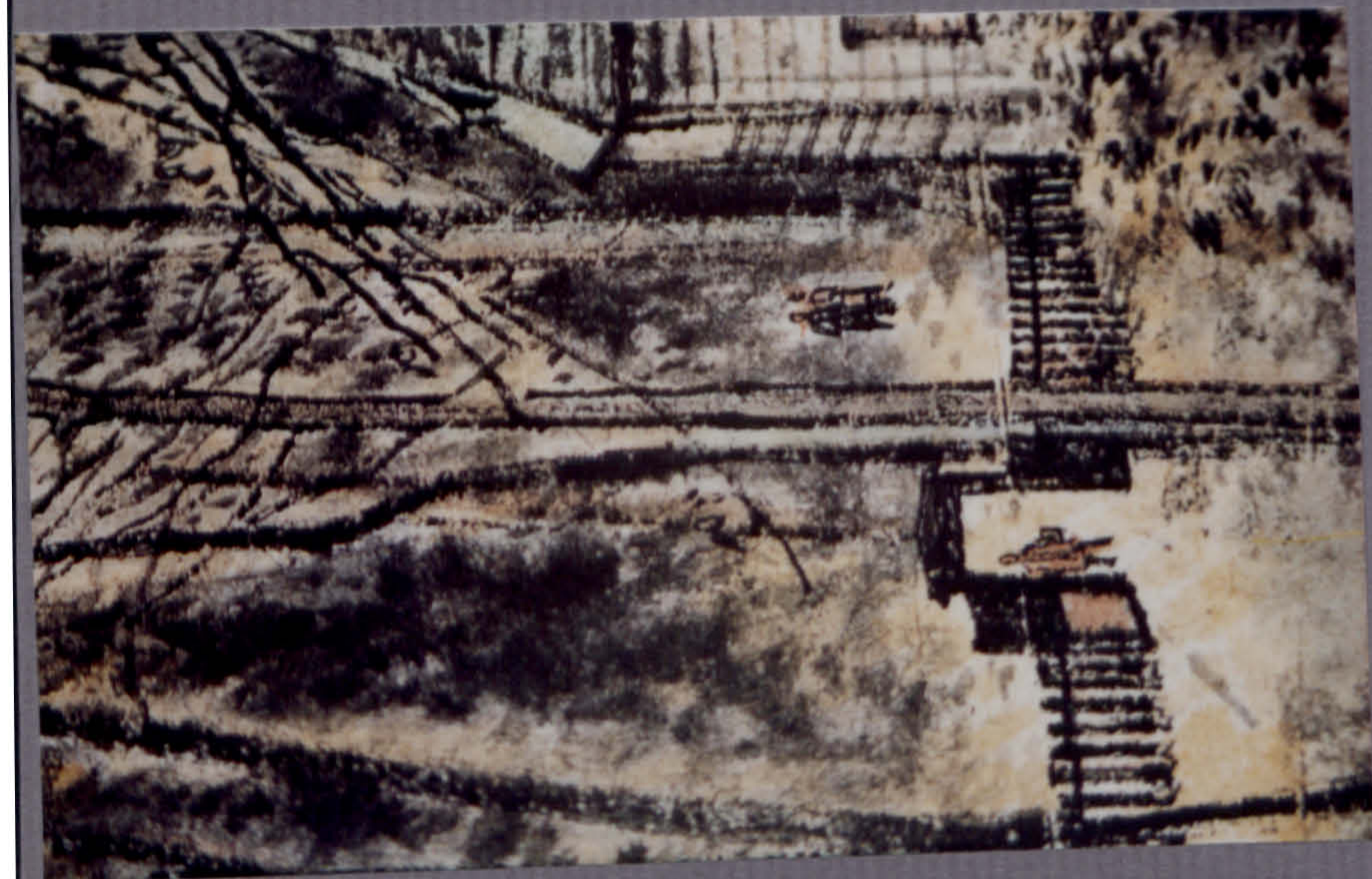


Plate 186

Plate 187



Plate 188

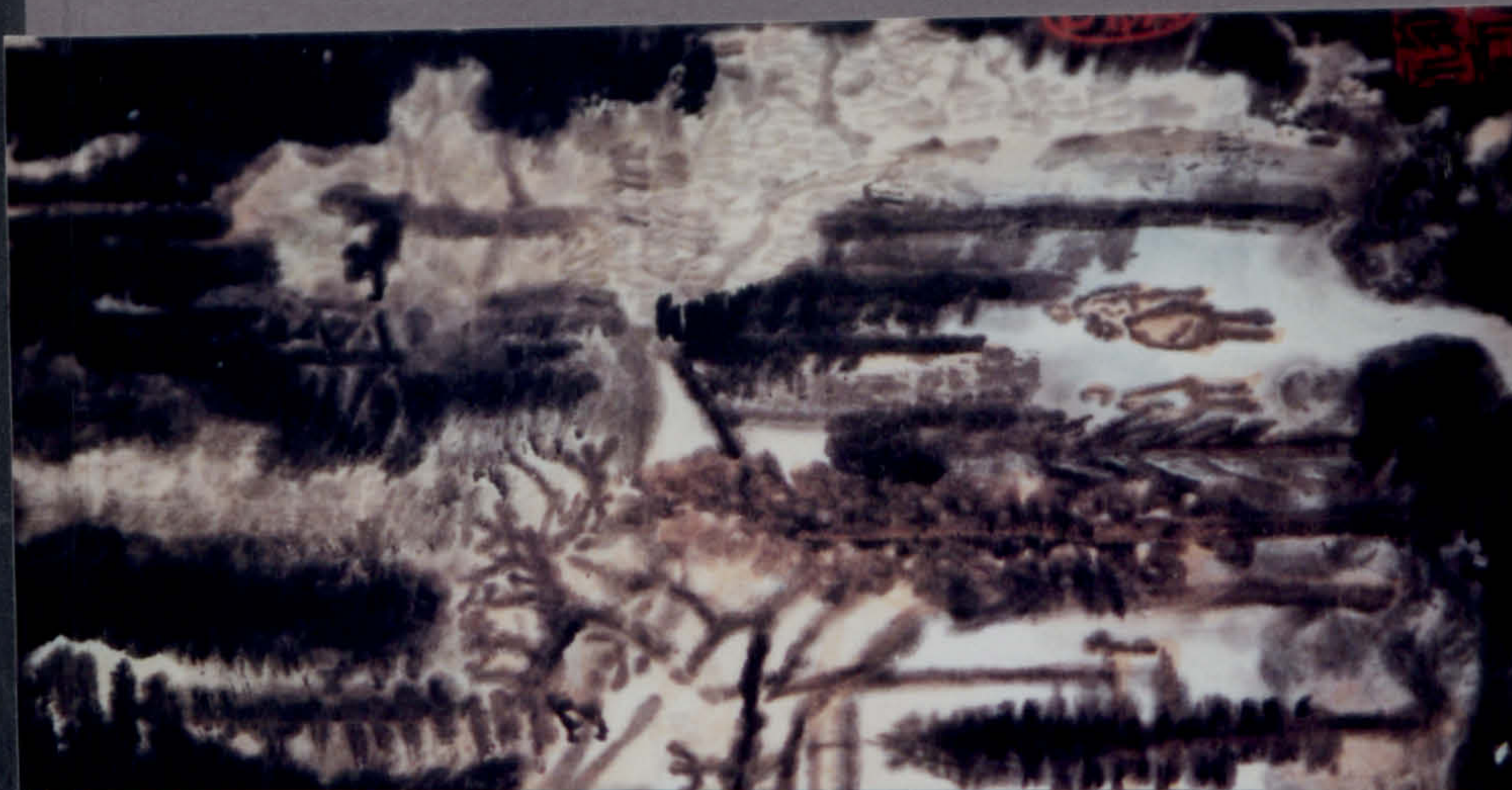


Plate 189





Plate 190

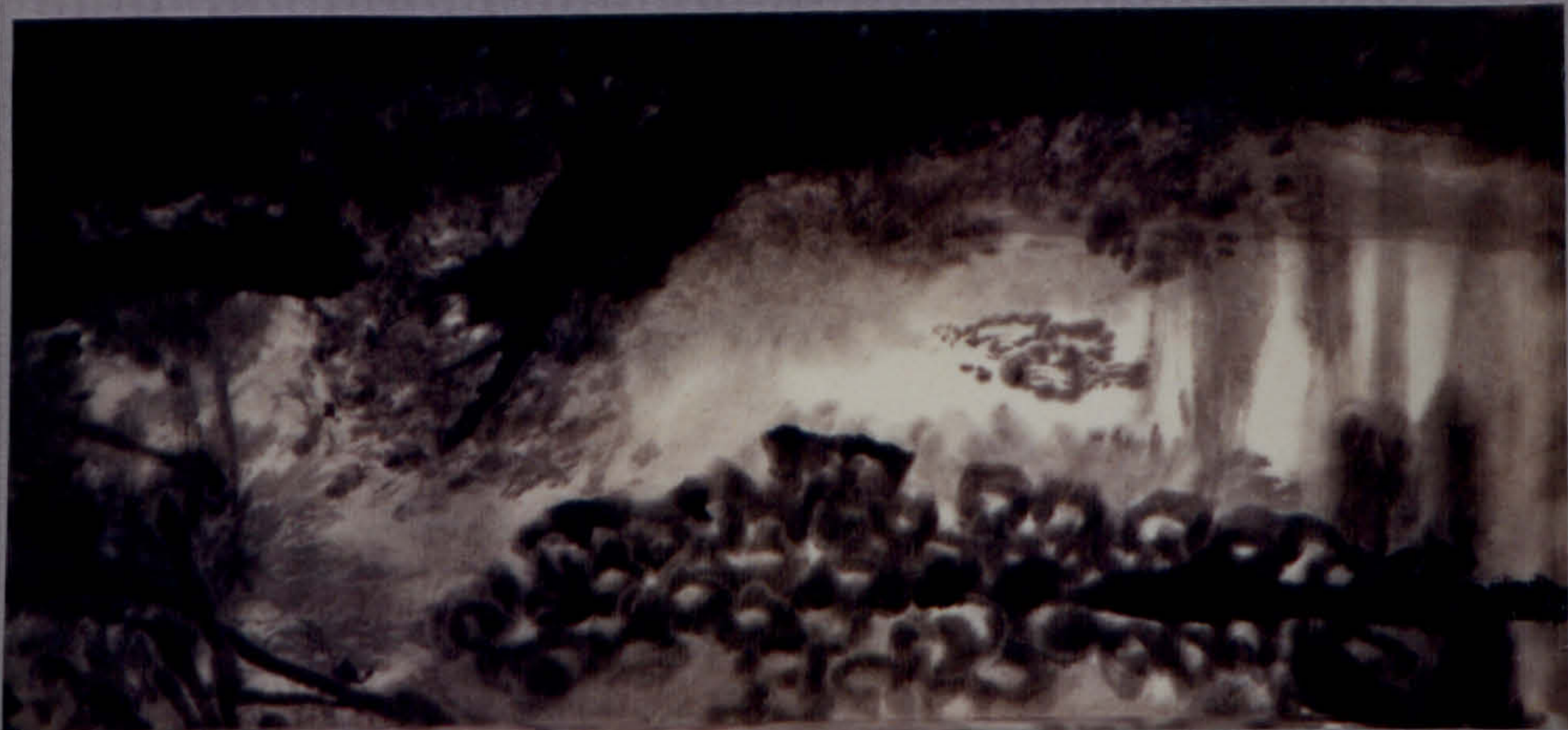


Plate 191



Plate 192

Plate 193

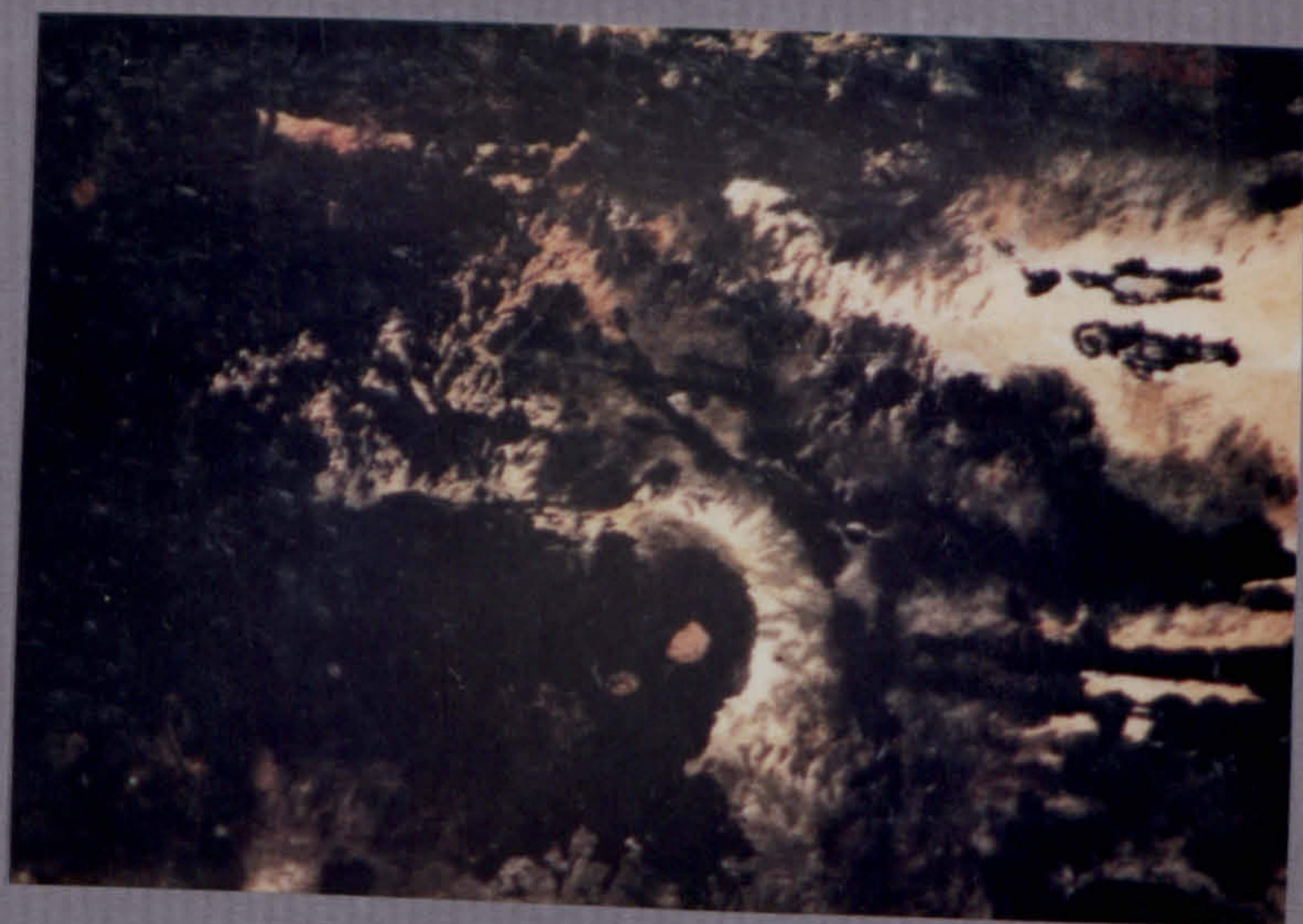


Plate 194



Plate 195



于
氣
生
戲
亭
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序
序



Plate 196

秋風自南來
夕陽紅似火
牧笛聲聲
牧童歸去
牛背騎風去
笛聲隨風去
牧笛聲聲
牧童歸去
牛背騎風去
笛聲隨風去



Plate 197



Plate 198

Plate 199



Plate 200



Plate 201

精神。他比
养分。但以
滋养。“以
打出来”，
此。前面提
稿”，不正
本人常说
平竖直的
“晋当体”
笔不苟，却
有少

比丰厚的
能够获得的
大的勇气
法上也如
的“特殊原
吗？用可染
象”，那横
貌不惊人的
写的字，一
自己一些练

包含着技
苦那无
但是抄近
蹊，不能
前人已经
苦练习才
技巧包含
反映为意
术不能形

北國風光

李可染的“晋当体”和“横平竖直”练习

用此書寫時無
 自漢書來高
 人雪舞風一掃
 天際雲天雲看

Plate 202

橫空出世莽崑崙
 閱盡人間春色
 飛起五龍三百萬
 攪得周天寒徹
 夏口消溶江河橫
 溢人或為魚鼈
 千秋功罪誰人
 曾與評說

Plate 203

人神君臣父子
 威約之德
 將軍之威
 威體連封
 通北極幽談

Plate 204



Plate 208



Plate 209



Plate 210

Plate 211



Plate 212



Plate 213





Plate 214



Plate 215



Plate 216